

**THE 421**  
**SHAKESPEARE: STAGE AND FILM (ONLINE)**

Summer A 2018

5/16/18- 6/26/18

Instructor: Stephanie Tippi Hart

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Office hours: by appointment scheduled via email in person or Skype

**COURSE ORGANIZATION**

Shakespeare: Stage and Film is a six week course devoted to exploring how Shakespeare's plays, which we usually first encounter as printed texts, are transformed into stage productions, television videos, and films. While we will be exploring some of the plays through their published texts, our main focus will be on how theatre, television, and film artists make highly visual performance events out of dramatic literature. We will be looking at some films in their entirety and at others in brief clips. The films will also be supplemented by other visual materials. The course will be divided into five sections or "Acts" that contain readings, viewings, and assignments.

Act I (5/18/18 – 5/23/18): Introduction: Shakespeare, Shakespeare's theatre, Shakespeare's texts; reading a play in print

Act II (5/25/18 – 5/30/18): "Reading" a stage production; "reading" a film

Act III (6/1/18 – 6/6/18): Shakespeare's characters

Act IV (6/8/18 – 6/13/18): Adaptations and offshoots

Act V (6/15/18 – 6/20/18): Putting it all together

**Required plays**

*Titus Andronicus*

*Much Ado About Nothing*

*Twelfth Night*

*Macbeth*

*Taming of the Shrew*

**Required films** (year released, director)

*Titus* (1999, Taymor)

*Much Ado About Nothing* (1993, Branagh)

*Twelfth Night* (1996, Nunn)

*Throne of Blood* (1957, Kurosawa)

*The Taming of the Shrew* (1967, Zeffirelli)

The plays are available online at: <http://Shakespeare.mit.edu/> or [www.gutenberg.org](http://www.gutenberg.org)

Some of the required films will be available to you online through the course website.

However, many are unavailable for streaming, so you will need to rent/buy videos or DVDs of them.

There will also be opportunities for you to supplement your analysis with additional films and texts, which will be discussed as the assignments are released.

## THE RELATIONSHIP BETWEEN THEATRE AND FILM THROUGH THE LENS OF THEATRE 421

In this course we will be looking at the differences between stage productions and films of Shakespeare's plays. The materials that we will be viewing (either completely or in part) have been made for different purposes and it's important to notice the differences in style and intention:

- In some cases we will be looking at videotapes of actual stage productions. In these instances, one or more video cameras have been used to record a stage production as it is performed in front of a live audience. It's important to notice that *this is not the same thing as seeing the stage production in person*. The director of the videotape makes numerous decisions about where to focus the camera, whether to use close-ups, how to capture audience responses, etc. So some of the experience of sitting in the audience at the performance is lost, especially the spectator's freedom to choose what to look at onstage at any given moment in the play.
- Sometimes we will be looking at videotapes or stage productions that have been re-staged for a television audience. In these instances, sets have been built in a television studio and the cameras have much more freedom to film close-ups, to include reaction shots while characters are speaking, and even to use special effects that the camera makes possible, such as speeding up the action or presenting it in slow motion.
- We will also be looking at films that do not rely on a stage production but have been conceived directly for film. In these instances, the directors and film editors have used all of the tools of filmmaking to create a cinematic version of Shakespeare's play. These films tend to make great use of visual equivalents for Shakespeare's dialogue, and their strong point is often their success at bringing the plays' physical worlds to vivid life.

In general, stage productions use the highest percentage of Shakespeare's text, while television versions use less, and films use even less, the latter sometimes using only about 30% of Shakespeare's dialogue, substituting visual elements for language wherever possible. It is therefore important to consider the *kind* of video/film you are watching: stage, television, or film, and to understand the tools and conventions of each kind. We will be exploring those differences as we go along.

### IMPORTANT NOTE ON COURSE AND SCHEDULE

Every educator has a personal philosophy that they live by; my students' success is very important to me. I view my role as that of a facilitator or guide, and as such, my goal is to lead each student through the journey of the course as they come to new understandings about the material. The role of the student is to be open to the material, ask questions, and meet due dates. I am always up front about expectations. This is an upper-level, three (3) credit course condensed into *six weeks*; this means you need to jump in right away and stay on top of deadlines. You will spend a significant amount of time on this class during each of the six weeks. Please contact me right away with questions or concerns. I am here to help you meet your goals.

## QUESTIONS / TECHNICAL DIFFICULTIES

Address all questions regarding course content, assignments, or grades to me at:  
[smhart2@asu.edu](mailto:smhart2@asu.edu)

## TECHNICAL SUPPORT

**Please do not contact your instructor with technical questions.** Herberger Online handles all technical questions and issues that may arise in this course.

Contact Herberger Online's support team right away if you encounter technical issues while completing an assignment and you are unable to resolve the problem and reset your work.

**Technical support is available 24/7 at:**

- [holsupport@asu.edu](mailto:holsupport@asu.edu)
- <https://courses.hol.asu.edu/help>
- **1-888-298-4117**
- **480-965-3057 (International)**

When contacting support, please provide:

- The full name of this course (ABC 123: Long Name)
- The title(s) of any assignment(s) you're having trouble with
- A brief overview of the problem
- Step-by-step instructions to reproduce the problem

### Exam Resets:

If you have technical difficulties during an exam **do not** submit the exam. Instead, close your internet browser without submitting the exam and re-open the Herberger Online website and log back into the exam. The system will then allow **you** to reset the exam and you will be given a completely new exam to complete. Only one student reset per exam is allowed, and only a total of two resets per student per semester on two different exams are allowed. No resets will be available outside of the exam period.

### GRADING SCALE

97-100 % = A+	76-79.9 % = B-
92-96.9 % = A	72-75.9 % = C+
88-91.9 % = A-	68-71.9 % = C
84-87.9 % = B+	60-67.9 % = D
80-83.9 % = B	0-59.9 % = E

## ASSIGNMENTS

1. **Review assignments (essays):** At the conclusion of each Act of the course you will be asked to respond to posed questions based on the readings, films, and contextual information on the course website. For each assignment, answer the questions in a 2-3 page essay with an introduction and conclusion. See the course calendar for the posting and due dates for each review assignment. To respond to each assignment, draw from your readings, viewings, and any outside sources you deem fit to cite. Please save a copy of each assignment and **keep a copy of the confirmation code** in the event of a problem.

**Each review assignment is worth 15 points**

**Total: 5 assignments x 15 points = 75 points**

2. **Discussion Postings:** During each Act of the course, you will be asked to participate in a discussion with your classmates. For each discussion prompt, post your response to the discussion question. Your response should fully answer the discussion question in a full paragraph (*minimum of 2 paragraphs or 8-12 sentences*). Please take the time to look over any discussion posts submitted by your classmates as your reaction to their responses may add depth to your own response.

On Thursday of each week you will post your response to the discussion prompt. **By the following Tuesday you will need to respond to two of your classmates' postings.** You will earn five points per post and two points per response.

**Each discussion posting is worth 5 points**

**Total: 5 postings x 5 points = 25 points**

**Each response posting is worth 2 points**

**Total: 10 postings x 2 points = 20 points**

3. **Exams:** At the end of the semester, a comprehensive exam will be given (see course calendar for specific dates). The final exam will consist of 60 multiple choice questions based on the readings, films, and contextual information on the course website. The exam will be available on the website for a 72 hour time period. However, once you open the exam it will be timed to automatically shut down after three hours.

**Each question is worth 1 point**

**Total: 60 questions x 1 point = 60 points**

**TOTAL POINTS IN COURSE: 180**

**All Assignments have due dates/ times, must be completed online, and will not be accepted after the due date/time. No late work will be accepted under any circumstances, except documented medical issues. It is your responsibility to ensure that your work is properly submitted, complete, proofread, and on time.**

## **EXTRA CREDIT**

Each Act will have an extra credit opportunity worth three points. I have found that it is often difficult to connect and communicate with students in online classes; as the semester flies by announcements and email correspondence sent by instructors can often go overlooked. To encourage better communication, the extra credit opportunity rewards diligent students who pay attention to announcements and emails. Each Act's extra credit question will be posted for one 48-hour period. Please check the course announcements and any emails I send out frequently so that you do not miss the extra credit opportunity.

## **VIEWING YOUR GRADES AND COMMENTS**

You may check your grade and read your instructor's comments on specific assignments by clicking on "Grades" on the course website. *Be sure to do so frequently to ensure that you are receiving proper credit for all of your work.*

## **LEARNING ACCOMODATIONS**

To request academic accommodations due to a disability, please contact the ASU Disability Resource Center (<https://eoss.asu.edu/drc> ; Phone: (480) 965-1234) at the start of the semester. This is a very important step as accommodations may be difficult to make retroactively. If you have a letter from their office indicating that you have a disability which requires academic accommodations, in order to assure that your receive your accommodations in a timely manner, please present this documentation to me no later than the end of the first week of the semester so that your needs can be addressed effectively.

## **FORM REQUIREMENTS FOR ALL WRITTEN WORK**

- 1. Use 12 point Times New Roman font.**
- 2. Use 1-inch margins on all sides of the assignment.**
- 3. Double space the assignment**
- 4. Follow the MLA Style Guide, especially for the creation of your Works Cited page.**  
A free version of this guide: <http://owl.english.purdue.edu/owl/resource/747/01/>
- 5. Cite your sources according to MLA in-text citation guidelines.**  
For an overview: <http://owl.english.purdue.edu/owl/resource/747/2/>
- 6. Save your assignments in ".doc", ".docx", or ".pdf" format.**
- 7. List all the sources cited in your essay in a Works Cited page at the end.**
- 8. Spell check and proof read your work before you submit it.**

## **HOW TO DO WELL IN THE COURSE**

Since this is an upper division course I expect you to approach it with a critical eye for both familiar information and new ideas. As we read, or possibly re-read the plays and view the films, be open to learning about new ways of reading Shakespeare through texts and images. Aim to be an active reader or viewer, attentive to such elements as metaphor and dramatic structure. This course moves very quickly! Do not let yourself get behind by even a few days!

### **Throughout the Term:**

- Check course announcements and emails frequently.
- Stay aware of any upcoming deadlines.
- Follow the "Form Requirements for all Written Work" listed above.

- Take notes throughout your reading and film viewing. Keep track of big ideas, important themes and concepts, and things you find interesting/intriguing/shocking/confusing. This will make your discussion postings, review assignments, final exam, and extra credit opportunities easier to complete.
- If you have questions about the course content or requirements, send me an email. While we may never meet in person, consistent communication with me will help your grade and hopefully make the course more enjoyable.

### **ACADEMIC INTEGRITY POLICY**

I have a zero-tolerance policy regarding plagiarism in assignments. I define plagiarism using ASU Student Life's definition of the term: "Plagiarism" means using another's words, ideas, materials or work without properly acknowledging and documenting the source.

Students are responsible for knowing the rules governing the use of another's work or materials and for acknowledging and documenting the source appropriately.

To avoid charges of plagiarism remember to cite all sources, including the content within the course website. Be warned that all your work will be checked by anti-plagiarism software. Students caught plagiarizing may fail the course and receive a permanent mark of XE (Academic Dishonesty) on their transcript.

For more information, please see the ASU Student Academic Integrity Policy:  
<https://provost.asu.edu/academic-integrity>

If you wish to withdraw from this course, it is your responsibility to do so by June 5, 2018. Course registration changes are processed through MyASU: <http://my.asu.edu>.

### **ABOR CODE OF CONDUCT POLICY**

ABOR Resolution: In the wake of the incidents at Penn State, The Arizona Board of Regents reaffirms its commitment to safety on our campuses. Our policies prohibit intimidation, harassment, threats, and acts of violence. All incidents and allegations of violent or threatening conduct must be immediately reported to law enforcement. We are resolved that there will be zero tolerance of abusive and violent conduct at Arizona's Universities.

Prohibited conduct:

1. All forms of student academic dishonesty, including but not limited to, cheating, fabrication, facilitating academic dishonesty, and plagiarism.
2. Endangering, threatening, or causing physical harm to any member of the university community or to oneself, causing reasonable apprehension of such harm or engaging in conduct or communications that a reasonable person would interpret as a serious expression of intent to harm.

## COURSE SCHEDULE WITH DUE DATES\*

NOTE: ALL DUE DATE TIMES REFER TO ARIZONA TIME

### Act I: 5/18/18 – 5/23/18 (Act I Essay due Monday, May 21, at 11:59 pm)

Act I, scene 1: “I will tell you the beginning . . .”

Introduction to the course, Shakespeare’s life and theatre, Shakespeare’s texts  
Introduction to the texts of Shakespeare’s plays

Act I, scene 2: “Words, words, words”: Reading the text of a Shakespeare play:  
From stage to page to stage to film: the many incarnations of a Shakespeare play

#### Assignments:

**Read:** Lecture reading material, Guide to *Titus Andronicus* and Shakespeare’s *Titus Andronicus*

**Watch:** *Titus*, directed by Julie Taymor

**Discussion Posts Due:** #1 by Thursday, May 17, at 11:59pm

**Responses Due:** #1 and #2 by Tuesday, May 22, at 11:59 pm

**\*\* ACT I Extra Credit DUE by Monday, May 21, at 11:59 pm \*\***

### Act II: 5/25/18 – 5/30/18 (Act II Essay due Monday, May 28, at 11:59 pm)

Act II, scene 1: “If this were play’d upon a stage now . . .”  
Shakespeare in the theatre, “Reading” a stage production

Act II: scene 2: “fancy’s images . . .”  
Shakespeare on film, “Reading” a film

#### Assignments:

**Read:** Lecture reading material, Guide to *Much Ado About Nothing* and Shakespeare’s *Much Ado About Nothing*

**Watch:** *Much Ado About Nothing*, directed by Kenneth Branagh

**Discussion Posts Due:** #2 by Thursday, May 24, at 11:59 pm

**Responses Due:** #3 and #4 by Tuesday, May 29, at 11:59 pm

**\*\* ACT II Extra Credit DUE by Monday, May 28, at 11:59 pm \*\***

**Act III: 6/1/18 – 6/6/18 (Act III Essay due Monday, June 4, at 11:59 pm)**

Act III: “Thus did I keep my person fresh and new . . .”

Theories about dramatic characters: on the page, on stage, on film

**Assignments:**

**Read:** Lecture reading material, Guide to *Twelfth Night* and Shakespeare’s *Twelfth Night*

**Watch:** *Twelfth Night*, directed by Trevor Nunn

“To be or not to be” clips

**Discussion Posts Due:** #3 by Thursday, May 31, at 11:59 pm

**Responses Due:** #5 and #6 by Tuesday, June 5, at 11:59 pm

**\*\*ACT III Extra Credit DUE by Monday June 4, at 11:59 pm \*\***

**Act IV: 6/8/18 – 6/13/18 (Act IV Essay due Monday, June 11, at 11:59 pm)**

Act IV: “Look ye how they change!”

Adaptations and Offshoots

**Assignments:**

**Read:** Lecture reading material, Guide to *Macbeth* and Shakespeare’s *Macbeth*

**Watch:** *Throne of Blood*, directed by Akira Kurosawa

**Discussion Posts Due:** #4 by Thursday June 7, at 11:59 pm

**Responses Due:** #7 and #8 by Tuesday, June 12, at 11:59 pm

**\*\*ACT IV Extra Credit DUE by Monday, June 11, at 11:59 pm \*\***

**Act V: 6/15/18 – 6/20/18 (Act V Essay due Monday, June 18, at 11:59 pm)**

Act V: “And there’s an end.”

Putting it all together on stage and film: *The Taming of the Shrew*

**Assignments:**

**Read:** Lecture reading material, Guide to *The Taming of the Shrew* and Shakespeare’s *Taming of the Shrew*

**Watch:** *Shrew* clips and *The Taming of the Shrew*, directed by Franco Zeffirelli

**Discussion Posts Due:** #5 by Thursday, June 14, at 11:59 pm

**Responses Due:** #9 and #10 by Tuesday, June 19, at 11:59 pm

**\*\*ACT V Extra Credit DUE by Monday, June 18, at 11:59 pm\*\***

**FINAL EXAM –**

Exam window opens **Thursday, June 21**, at 12:01 am and closes **Monday, June 25**, at 11:59 pm. Once you begin the exam you will have three hours to complete it.

**COURSE ASSIGNMENT POINT BREAKDOWN with due dates**

Assignment Due Date Points Received/Points Possible



Act I Discussion	5/17/18	___/5
Act I Response #1	5/22/18	___/2
Act I Response #2	5/22/18	___/2
Act I Review Essay	5/21/18	___/15
Act II Discussion	5/24/18	___/5
Act II Response #1	5/29/18	___/2
Act II Response #2	5/29/18	___/2
Act II Review Essay	5/28/18	___/15
Act III Discussion	5/31/18	___/5
Act III Response #1	6/5/18	___/2
Act III Response #2	6/5/18	___/2
Act III Review Essay	6/4/18	___/15
Act IV Discussion	6/6/18	___/5
Act IV Response #1	6/12/18	___/2
Act IV Response #2	6/12/18	___/2
Act IV Review Essay	6/11/18	___/15
Act V Discussion	6/14/18	___/5
Act V Response #1	6/19/18	___/2
Act V Response #2	6/19/18	___/2
Act V Review Essay	6/18/18	___/15
Final Exam	6/21/18-6/25/18	___/60
Total Extra Credit		___ (max of 15)
<b>Total Points</b>		<b>___/180</b>

## Changes to the Syllabus

The syllabus is an implied contract between the instructor and the student. Consequently, it will not change in any significant way over the duration of the course. However, there are times when minor modifications need to be made. This being the case, the instructor will do everything in his power to keep changes to a minimum. If there are changes, students will be advised by email.

**Important Note:** Any form of academic dishonesty, including cheating and plagiarism, may be reported to the office of student affairs.

**Course policies are subject to change.** It is the student's responsibility to check HOLMS for corrections or updates to the syllabus. Any changes will be posted in HOLMS.

