Some of the earliest Hollywood films were adaptations of Shakespeare’s most famous plays, and filmmakers around the world continue to produce new versions of his works nearly every year. This course will explore the kinship and the tension between stage and screen by focusing on five key Shakespearean texts (Macbeth, Othello, The Taming of the Shrew, Richard III, and A Midsummer Night’s Dream) and several examples of their filmic adaptations. We will learn the critical vocabulary for studying films as texts and in relation to literature, chart and theorize the long tradition of adapting theatrical scripts for the screen, and discuss the issues of gender, sexuality, race, and power that these adaptations highlight by transporting Shakespeare’s plays into a range of modern contexts.

**STUDENT LEARNING OUTCOMES**

Students who successfully complete ENGL 3321 will be able to:

- Recognize the distinctive characteristics of both dramatic texts and film.
- Write and speak analytically about dramatic texts and their filmic adaptations.
- Understand the social, cultural, and historical contexts in which these texts and films were created and continue to circulate.
REQUIRED TEXTS

To be purchased at the TAMUCC bookstore or another book vendor*:

_Othello_ (Oxford World’s Classics 978-0199535873)
_Macbeth_ (Oxford World’s Classics 978-0199535835)
_Richard III_ (Oxford World’s Classics 978-0199535880)

*Please note that if you already own an anthology of Shakespeare’s works or other copies of these particular plays, you may use what you have. If you don’t already own them, I would strongly suggest that you purchase these Oxford editions for the sake of consistency.

All additional readings will be available as PDFs on Blackboard. Reading them on your phone is not an acceptable option, but if you would like to bring your computer to class you may use it ONLY when referring to the readings.

COURSE REQUIREMENTS AND ASSIGNMENTS

**CRITICAL SCENE ANALYSES (40%)**: For each play, you will write a critical scene analysis, which will require you to closely analyze a scene of your choice based on the original text of Shakespeare’s play and two filmic adaptations of that scene.

**SCENE PRESENTATION AND CLASS DISCUSSION (10%)**: For one of the plays, you will develop a presentation based on the scene you chose. You will cue up the clips and lead the class in a discussion of your close interpretation of the scene.

**LONG ESSAY (15%)**: You will write one long essay that engages with the critical tradition surrounding one or more of the plays and its filmic adaptations.

**STUDIO PITCH PRESENTATIONS (20%)**: For your final project, you will work in small groups to develop a “pitch” for a new adaptation of one of the plays we have read this semester. You will present it to the class as if we are studio executives deciding whether or not to “green light” this new adaptation. Drawing on the adaptation theories we have read this semester, you should develop a clear purpose for your new film and provide essential details about the cast and setting that are substantiated by the text and your careful interpretation. You may consider using a storyboard, a trailer, and any other techniques that you think will convince the studio executives to fund your project. In addition to a written proposal and all supporting materials, each member of the team will submit an individual reflection on the project and his/her role in the process.

**ATTENDANCE AND CLASS PARTICIPATION (15%)**: Our learning in this course will be very interactive, so you will be expected to be present and fully engaged in each class session. Because this class only meets once a week, you are allowed no more than **one (1)** absence.
before your grade is affected. If for some reason, you anticipate further absences due to circumstances beyond your control, it is imperative that you let me know immediately and communicate with me early and often. I expect your full participation in large and small discussions, in-class writing assignments, and other activities. If I see that you are distracted by your phone, disrupting your peers, sleeping, or not paying attention in class, your participation grade will be lowered. Your grade will also be lowered if you arrive to class late or leave early habitually.

***SHAKESHARE Extra Credit Opportunity***: If you come across anything related to Shakespeare that you would like to share with me and the class, I strongly encourage you to share it with us at the beginning of class and e-mail it to me. You may also send me an e-mail in advance with the subject line “Shakeshare” and include the thing (a link, an image, a quote, a description, etc.) you’d like to share, and I’ll make sure that you have a chance to share it at the start of the following class.

**COURSE POLICIES**

**DEADLINES:** Assignments are due on the deadlines listed on the syllabus. In fairness to everyone in this class, I cannot accept late work. **PAPERS ARE DUE AT THE START OF THE CLASS SESSION ON THEIR DUE DATE.** This means that you should upload your paper to the Blackboard dropbox before class AND hand a stapled hard copy of your paper to me as you enter the classroom. Any paper not turned in by the designated time will be considered late. If you are experiencing a problem or have an emergency, please notify me in advance of the deadline rather than waiting until the deadline has passed.

**COMMUNICATION AND OFFICE HOURS:** I encourage you to schedule an appointment with me during my office hours if you have questions or would like to discuss your writing and your progress in the course. If my office hours do not work for your schedule, please contact me to schedule an appointment at an alternate time. The best way to contact me outside of class and office hours is by e-mail. I will do my best to respond to your e-mail within 24 hours of receiving it, but I check my e-mail less frequently in the evenings and on the weekends. Any communication I send out to the entire class will be to your Islander e-mail address, so please check your university e-mail on a regular basis.

**TECHNOLOGY POLICY:** Your success in this course depends on your full attention to the materials and the conversations that develop around them, so you are not permitted to use laptops, tablets, and cell phones during this class. Please see me if you believe you have a reason for which you should be exempt from this policy.

**PAPER GUIDELINES:** Papers should be double-spaced, in 12-point Times New Roman font. Please do not use Cambria or Calibri font. You should have a consistent documentation style and should always cite your sources; I will upload a guide to citing works and ideas using the MLA citation style on our class’s Blackboard site. If you have any questions about citations, or how to acknowledge ideas or language other than your own, please come visit me in
office hours. We will also review citation practices before the first paper. I also strongly encourage you to come to office hours to discuss your papers before they are due. I do not read full drafts, but I would be delighted to set up a meeting to discuss your paper with you before it is due.

**ACADEMIC INTEGRITY & PLAGIARISM**

University students are expected to conduct themselves in accordance with the highest standards of academic honesty. Academic misconduct for which a student is subject to penalty includes all forms of cheating, such as illicit possession of examinations or examination materials, falsification, forgery, complicity or plagiarism. Plagiarism, intentional and otherwise, is the presentation of the work of another as one’s own work. Please remember that any words or ideas that come from an outside source must be cited. We will discuss conventions for using and citing sources in academic papers. If you have further questions about proper citation, please see me. In this class, any academic misconduct or complicity in an act of academic misconduct on an assignment or test will result in failure of the course.

**DROPPING A CLASS**

I hope that you never find it necessary to drop this or any other class. However, events can sometimes occur that make dropping a course necessary or wise. Please consult with me before you decide to drop to be sure it is the best thing to do. Should dropping the course be the best course of action, you must initiate the process to drop the course by going to the Student Services Center and filling out a course drop form. Just stopping attendance and participation WILL NOT automatically result in your being dropped from the class. November 6, 2015, is the last day to drop a class with an automatic grade of “W” this term.

**CLASSROOM & PROFESSIONAL BEHAVIOR**

Texas A&M University-Corpus Christi has a diverse student population that represents the population of the state. Our goal is to provide you with a high quality educational experience that is free from repression. You are responsible for following the rules of the University, city, state and federal government. We expect that you will behave in a manner that is dignified, respectful and courteous to all people, regardless of sex, ethnic/racial origin, religious background, sexual orientation or disability. Behaviors that infringe on the rights of another individual will not be tolerated.

**SAFETY AND INCLUSIVITY: GREEN ZONE AND SAFE ZONE TRAINING**

I want all of my students to know that this classroom and my office are safe spaces for everyone. I have successfully completed TAMUCC’s Green Zone and Safe Zone trainings and will serve as a resource for student veterans, LGBTQ+ students, and other students in need of help in any way I can.
DISABILITIES ACCOMMODATIONS

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please call or visit Disability Services at (361) 825-5816 in Corpus Christi Hall 116. If you are a returning veteran and are experiencing cognitive and/or physical access issues in the classroom or on campus, please contact the Disability Services office for assistance at (361) 825-5816.

GRADE APPEALS

Students who feel that they have not been held to appropriate academic standards as outlined in this class syllabus, equitable evaluation procedures, or appropriate grading, may appeal the final grade given in the course. A student with a complaint about a grade is encouraged to first discuss the matter with the instructor. For complete details on the process of submitting a formal grade appeal, please visit the College of Liberal Arts website, cla.tamucc.edu/students/studentinfo.html. For assistance and/or guidance in the grade appeal process, students may contact the Associate Dean.

STATEMENT OF ACADEMIC CONTINUITY

In the event of an unforeseen adverse event, such as a major hurricane, that prevents classes from being held on the campus of Texas A&M University-Corpus Christi, this course would continue through the use of Blackboard and/or email. In addition, the syllabus and class activities may be modified to allow continuation of the course. Ideally, University facilities (i.e., emails, web sites, and Blackboard) will be operational within two days of the closing of the physical campus. However, students need to make certain that the course instructor has a primary and a secondary means of contacting each student.

ACADEMIC ADVISING

The College of Liberal Arts requires that students meet with an Academic Advisor as soon as they are ready to declare a major. Degree plans are prepared in the CLA Academic Advising Center. The University uses an online Degree Audit system. Any amendment must be approved by the Department Chair and the Office of the Dean. All courses and requirements specified in the final degree plan audit must be completed before a degree will be granted. The CLA Academic Advising Office is located in Driftwood #203. For more information please call 361-825-3466.

COURSE CALENDAR

January 25 Please read all of *A Midsummer Night's Dream* before the first class. Introduction to the course, a brief history of Shakespeare on film.
February 1  In-class screening of *A Midsummer Night’s Dream* (1999)

February 8  Please read all of *The Taming of the Shrew*

February 15  *The Taming of the Shrew* film screenings and discussions  **Scene Analysis Due**

February 22  Please read all of *Othello*

February 29  *Othello* film screenings and discussions

March 7  *Othello* film discussions  **Scene Analysis Due**

March 14  SPRING BREAK

March 21  Please read all of *Macbeth*  **Long Essay Due**

March 28  *Macbeth* film screenings and discussions

April 4  *Macbeth* film discussions  **Scene Analysis Due**

April 11  Please read all of *Richard III*

April 18  *Richard III* film screenings and discussions

April 25  *Richard III* film discussions  **Scene Analysis Due**

May 2  Studio Pitch Presentation Preparation

**Final Exam: Monday, May 9, 2016, 7:15PM - 9:45 PM**

**Studio Pitch Presentations**