ARIZONA STATE UNIVERSITY
GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:
Copy and paste current course information from Class Search/Course Catalog.

<table>
<thead>
<tr>
<th>Academic Unit</th>
<th>HIDA</th>
<th>Department</th>
<th>School of Theatre and Film</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subject</td>
<td>THE</td>
<td>Number</td>
<td>421</td>
</tr>
</tbody>
</table>

Is this a cross-listed course? Yes/No: No

Is this a shared course? Yes/No: No

Course description:

Requested designation: Literacy and Critical Inquiry-I

Note: a separate proposal is required for each designation requested

Eligibility:
Permanent numbered courses must have completed the university’s review and approval process.
For the rules governing approval of omnibus courses, contact the General Studies Program Office at (480) 965-0739.

Area(s) proposed course will serve:
A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

Checklists for general studies designations:
Complete and attach the appropriate checklist
- Literacy and Critical Inquiry core courses (L)
- Mathematics core courses (MA)
- Computer/statistics/quantitative applications core courses (CS)
- Humanities, Fine Arts and Design core courses (HU)
- Social and Behavioral Sciences core courses (SB)
- Natural Sciences core courses (SO/SG)
- Global Awareness courses (G)
- Historical Awareness courses (H)
- Cultural Diversity in the United States courses (C)

A complete proposal should include:
- Signed General Studies Program Course Proposal Cover Form
- Criteria Checklist for the area
- Course Syllabus
- Table of Contents from the textbook, and/or lists of course materials

Contact information:
Name: Rachel Joseph
Phone: 480-965-5308

Mail code: GHAL 233
E-mail: rachel.joseph@asu.edu

Department Chair/Director approval: (Required)
Chair/Director name (Typed): Jake Pinholster
Date: 2/25/2013
Chair/Director (Signature):

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08, 11/11/12/11, 7/12
THE 421
SHAKESPEARE: STAGE AND FILM (ONLINE)

SPRING 2013 (SLN: 15105)

Instructor: Laurelann Porter
laurelann.porter@asu.edu
Office hours: by appointment scheduled via email

Teaching Assistant:
Office hours: by appointment scheduled via email

COURSE ORGANIZATION

Shakespeare: Stage and Film is a seven and a half-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 (1/7 – 1/13/13): Introduction: Shakespeare, Shakespeare’s theatre, Shakespeare’s texts; reading a play in print

Act II (1/14 – 1/20/13): “Reading” a stage production; “reading” a film

Act III (1/21 – 1/27/13): Shakespeare’s characters

Act IV (1/28 – 2/3/13): Adaptations and offshoots

Act V (2/4 – 2/10/13): Putting it all together

**Required plays**

<table>
<thead>
<tr>
<th>Play</th>
<th>Required films (year released, director)</th>
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<tbody>
<tr>
<td><em>Titus Andronicus</em></td>
<td><em>Titus</em> (1999, Taymor)</td>
</tr>
<tr>
<td><em>Much Ado About Nothing</em></td>
<td><em>Much Ado About Nothing</em> (1993, Branagh)</td>
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<tr>
<td><em>Twelfth Night</em></td>
<td><em>Twelfth Night</em> (1996, Nunn)</td>
</tr>
<tr>
<td><em>Macbeth</em></td>
<td><em>Throne of Blood</em> (1957, Kurosawa)</td>
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<tr>
<td><em>Taming of the Shrew</em></td>
<td><em>The Taming of the Shrew</em> (1967, Zeffirelli)</td>
</tr>
</tbody>
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The plays are available online at: [http://Shakespeare.mit.edu/](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.
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 restaged 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-credit course condensed into seven and a half 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 seven 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:

Laurelann.porter@asu.edu

All questions regarding logging into the Herberger Online site or technical difficulties when accessing or submitting assignments or exams should be directed to:

herbergeronline@asu.edu

OR

Website: http://herbergeronline.asu.edu/services/help.php

Herberger technical support is only available Monday through Friday 8 am - 5 pm.

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+  
92-96.5 % = A   
88-91.5 % = A-  
84-87.5 % = B+  
80-83.5 % = B   
76-79.5 % = B-  
72-75.5 % = C+  
68-71.5 % = C   
60-67.5 % = D   
0-59.5 %     = E

To calculate your final grade, divide the points you earned by 110 (the total points available in the course). Next, multiply the result by 100 to get your final grade percentage. Once you have this percentage find the letter grade it corresponds to above.
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 10 points
   Total: 5 assignments x 10 points = 50 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.

   At the beginning of each week you will post your response to the discussion prompt. By the end of each week you will need to respond to two of your classmates’ responses. You will earn two points per post and two points per response. Please note that, except for the first discussion prompt, each prompt will refer to the reading and viewing from the previous week.

   Each discussion posting is worth 2 points
   Total: 5 postings x 2 points = 10 points

   Each response posting is worth 1 point
   Total: 10 postings x 1 point = 10 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 1/2 point
   Total: 60 questions x 1/2 point = 30 points

TOTAL POINTS IN COURSE: 100
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 two 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 be 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 ACCOMMODATIONS

To request academic accommodations due to a disability, please contact the ASU Disability Resource Center at 480.965.1234 or TDD 480.965.9000 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” or “.pdf” format. Do not upload “.docx” files.
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.

I have scheduled the due dates in such a way, so as to encourage students to break the work for evenly over the course of seven weeks.

To do well in the course, here is a suggested plan of work for you to follow each week:

Each Monday: Complete the prompt for the week.
Tuesday: Click on the appropriate “Act” and read the lecture reading material that appears on the course page (this is labeled by Scene and each segment is listed by bullet point).
Wednesday - Sunday: Read the introductory guide to the assigned play. Read the play. Watch the film/film clips.
Friday: Review your peers’ responses to the discussion post. Respond to at least two peers’ posts.

At the beginning of each Act: Read the Review Assignment Prompt. Keep it posted for yourself as you complete the reading and viewing for that Act. Take note of the Review due date.
At the end of each Act: Jot down essay idea notes. Set a writing schedule for yourself so you can make the due date.

Throughout the semester:
- 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 on these policies consult: http://www.asu.edu/studentaffairs/studentlife/judicial/academic_integrity.htm.

If you wish to withdraw from this course, it is your responsibility to do so by January 27th, 2013. 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 AZ TIME (MST)**

**Act I: January 7th – 12th (Act I Essay due 1/18 at 5pm)**

- **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 Monday, January 7th at 5pm

**Responses Due:** #1 and #2 by Friday, January 13th at 5pm

**ACT I Extra Credit DUE by Wednesday, January 9th at 5pm**

**Act II: January 14th – 20th (Act II Essay due 1/25 at 5pm)**

- **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 Monday, January 14th at 5pm

**Responses Due:** #3 and #4 by Friday, January 18th at 5pm

**ACT II Extra Credit DUE by Wednesday, January 16th at 5pm**
Act III: January 21st – 27th (Act III Essay due 2/1 at 5pm)

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 Tuesday January 22nd at 5pm
Responses Due: #5 and #6 by Friday, January 25th at 5pm

**ACT III Extra Credit DUE by Wednesday, January 30th at 5pm**

Act IV: January 28th – February 3rd (Act IV Essay due 2/15 at 5pm)

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 Monday, January 28th at 5pm
Responses Due: #7 and #8 by Friday, February 1st at 5pm

**ACT IV Extra Credit DUE by Wednesday, January 30th at 5pm**

Act V: February 4th – 10th (Act V Essay due 2/22 at 5pm)

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 Monday, February 4th at 5pm
Responses Due: #9 and #10 by Friday, February 8th at 5pm

**ACT V Extra Credit DUE by Wednesday, February 6th at 5pm**

FINAL EXAM –
Exam window opens Monday, February 25th at 12:01 am and closes Wednesday, February 27th at 11:59 pm. Once you begin the exam you will have three hours to complete it.
# COURSE ASSIGNMENT POINT BREAKDOWN w/ due dates

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Due Date</th>
<th>Points Received/Points Possible</th>
</tr>
</thead>
<tbody>
<tr>
<td>Act I Discussion #1</td>
<td>1/7/13</td>
<td>___/2</td>
</tr>
<tr>
<td>Act I Response #1</td>
<td>1/11/13</td>
<td>___/1</td>
</tr>
<tr>
<td>Act I Response #2</td>
<td>1/11/13</td>
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</tr>
<tr>
<td>Act II Discussion #2</td>
<td>1/14/13</td>
<td>___/2</td>
</tr>
<tr>
<td>Act II Response #3</td>
<td>1/18/13</td>
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<td>Act II Response #4</td>
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<td>Act IV Response #8</td>
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<td>___/2</td>
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<td>Act V Response #9</td>
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<tr>
<td>Final Exam</td>
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<td>Total Points</td>
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<td>Subject</td>
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<tr>
<td>Is this a cross-listed course?</td>
<td>No</td>
<td>If yes, please identify course(s)</td>
<td></td>
</tr>
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<td>Is this a shared course?</td>
<td>No</td>
<td>If so, list all academic units offering this course</td>
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Requested designation: (Choose One)
Note- a separate proposal is required for each designation requested

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☐ Criteria Checklist for the area
☐ Course Syllabus
☐ Table of Contents from the textbook, and/or lists of course materials

Contact information:
Name: Rachel Joseph
Phone: 480-965-5308
Mail code: GHALL 233
E-mail: rachel.joseph@asu.edu

Department Chair/Director approval: (Required)
Chair/Director name (Typed): Stephani Etheridge Woodson
Date:
Chair/Director (Signature):

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08, 11/11, 12/11, 7/12
Arizona State University Criteria Checklist for

LITERACY AND CRITICAL INQUIRY - [L]

Rationale and Objectives

**Literacy** is here defined broadly as communicative competence in written and oral discourse. **Critical inquiry** involves the gathering, interpretation, and evaluation of evidence. Any field of university study may require unique critical skills which have little to do with language in the usual sense (words), but the analysis of spoken and written evidence pervades university study and everyday life. Thus, the General Studies requirements assume that all undergraduates should develop the ability to reason critically and communicate using the medium of language.

The requirement in Literacy and Critical Inquiry presumes, first, that training in literacy and critical inquiry must be sustained beyond traditional First Year English in order to create a habitual skill in every student; and, second, that the skills become more expert, as well as more secure, as the student learns challenging subject matter. Thus, the Literacy and Critical Inquiry requirement stipulates two courses beyond First Year English.

Most lower-level [L] courses are devoted primarily to the further development of critical skills in reading, writing, listening, speaking, or analysis of discourse. Upper-division [L] courses generally are courses in a particular discipline into which writing and critical thinking have been fully integrated as means of learning the content and, in most cases, demonstrating that it has been learned.

Students must complete six credit hours from courses designated as [L], at least three credit hours of which must be chosen from approved upper-division courses, preferably in their major. Students must have completed ENG 101, 107, or 105 to take an [L] course.

Notes:

1. ENG 101, 107 or ENG 105 must be prerequisites
2. Honors theses, XXX 493 meet [L] requirements
3. The list of criteria that must be satisfied for designation as a Literacy and Critical Inquiry [L] course is presented on the following page. This list will help you determine whether the current version of your course meets all of these requirements. If you decide to apply, please attach a current syllabus, or handouts, or other documentation that will provide sufficient information for the General Studies Council to make an informed decision regarding the status of your proposal.
Proposer: Please complete the following section and attach appropriate documentation.

### ASU - [L] CRITERIA

TO QUALIFY FOR [L] DESIGNATION, THE COURSE DESIGN MUST PLACE A MAJOR EMPHASIS ON COMPLETING CRITICAL DISCOURSE--AS EVIDENCED BY THE FOLLOWING CRITERIA:

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
</tr>
</thead>
</table>

#### CRITERION 1:  At least 50 percent of the grade in the course should depend upon writing, including prepared essays, speeches, or in-class essay examinations. *Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report.*

1. Please describe the assignments that are considered in the computation of course grades—and indicate the proportion of the final grade that is determined by each assignment.

2. **Also:**

   Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process—and label this information "C-1".

#### CRITERION 2:  The composition tasks involve the gathering, interpretation, and evaluation of evidence

1. Please describe the way(s) in which this criterion is addressed in the course design

2. **Also:**

   Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process—and label this information "C-2".

#### CRITERION 3:  The syllabus should include a minimum of two substantial writing or speaking tasks, other than or in addition to in-class essay exams

1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements

2. **Also:**

   Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process—and label this information "C-3".
<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
</tr>
</thead>
<tbody>
<tr>
<td>☒</td>
<td>☐</td>
<td>CRITERION 4: These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. <em>Intervention at earlier stages in the writing process is especially welcomed</em></td>
</tr>
</tbody>
</table>

1. Please describe the sequence of course assignments--and the nature of the feedback the current (or most recent) course instructor provides to help students do better on subsequent assignments.

2. Also:

   Please *circle, underline, or otherwise mark* the information presented in the most recent course syllabus (or other material you have submitted) that verifies *this description* of the grading process--and label this information "C-4".
Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Writing is a substantial aspect of the course. Over 50% of student assignments and evaluation depends on writing. The class is an online class that requires students write and submit 5 review assignments (each is worth 10 points for a total of 50 points). The review assignments are 2-3 page essays. The essays topics are given through prompts and ask questions and pose prompts that the students will respond to about the films, plays, and contextual reading on the website. Students also write 5 response postings (each is worth 2 points for a total of 10 points). Each post must be two paragraphs and respond to a question posted on the website and is conversation with other students in the class. For each discussion question students must also respond to two student responses for a total of 10 response postings (each is worth 2 points for a total of 20 points). Each response post must be at least two-three sentences. The total amount of points possible in the class is 110 and the writing assignments total 70 points.</td>
<td>Syllabus: Page 4</td>
</tr>
<tr>
<td>2 and 3</td>
<td>Each essay involves gathering, interpretation, and evaluation of evidence. Students must watch and read films and plays along with contextual information about them. Students must create an essay with an introduction and conclusion that answers and interprets instructor prompts into a cohesive, well-argued essay. Each essay requires</td>
<td>Syllabus: Page 4 and online prompts for writing assignments.</td>
</tr>
</tbody>
</table>
the student to gather evidence from the textual or filmic documents and/or contextual documents that are posted on the website. They then must respond to the prompt which asks them to evaluate and interpret the texts. They must argue a position and come to a conclusion about that position in their essays. I have attached two of the writing prompts that they have received this semester. The response postings require that the students respond to instructor prompts and student discussions by using the texts in class to create a response that uses evidence from the texts and peer responses and back up their response with evidence, interpretation, and evaluation of their point of view. These assignments provide the bulk of what the instructor will evaluate and of their grade. The other portion of their grade comes from multiple choice exams.

| 4. | Assignments are scheduled throughout the semester. The spacing of the assignments allows the students to receive instructor feedback in a timely fashion and allows them time to receive and respond to feedback which ideally allows the student to improve with each assignment. Students are encouraged to check instructor feedback frequently and are given a one-page “How to do well in this class” section of the syllabus which helps to guide student success in the class. For each student assignment a rubric is used which evaluates the student thesis, evidence/analysis/synthesis, organization/body/conclusion, sentence fluency/word choice, and grammar/conventions. The rubric uses a point system and grades from exemplary, above standards, meets standards, and below standards. | Syllabus 5-6, 8-10, Rubric for writing assignments |
COURSE ORGANIZATION

Shakespeare: Stage and Film is a seven and a half-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 (1/7 – 1/13/13): Introduction: Shakespeare, Shakespeare’s theatre, Shakespeare’s texts; reading a play in print

Act II (1/14 – 1/20/13): “Reading” a stage production; “reading” a film

Act III (1/21 – 1/27/13): Shakespeare’s characters

Act IV (1/28 – 2/3/13): Adaptations and offshoots

Act V (2/4 – 2/10/13): Putting it all together

Required plays

<table>
<thead>
<tr>
<th>Required plays</th>
<th>Required films (year released, director)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Titus Andronicus</td>
<td>Titus (1999, Taymor)</td>
</tr>
<tr>
<td>Much Ado About Nothing</td>
<td>Much Ado About Nothing (1993, Branagh)</td>
</tr>
<tr>
<td>Twelfth Night</td>
<td>Twelfth Night (1996, Nunn)</td>
</tr>
<tr>
<td>Macbeth</td>
<td>Throne of Blood (1957, Kurosawa)</td>
</tr>
<tr>
<td>Taming of the Shrew</td>
<td>The Taming of the Shrew (1967, Zeffirelli)</td>
</tr>
</tbody>
</table>

The plays are available online at: [http://Shakespeare.mit.edu/](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.
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 restaged
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-credit course condensed
into *seven and a half 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 seven
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:

Laurelann.porter@asu.edu

All questions regarding logging into the Herberger Online site or technical difficulties when accessing or submitting assignments or exams should be directed to:

herbergeronline@asu.edu

OR

Website: http://herbergeronline.asu.edu/services/help.php

Herberger technical support is only available Monday through Friday 8 am - 5 pm.

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

<table>
<thead>
<tr>
<th>Percentage</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>97-100 %</td>
<td>A+</td>
</tr>
<tr>
<td>92-96.5 %</td>
<td>A</td>
</tr>
<tr>
<td>88-91.5 %</td>
<td>A-</td>
</tr>
<tr>
<td>84-87.5 %</td>
<td>B+</td>
</tr>
<tr>
<td>80-83.5 %</td>
<td>B</td>
</tr>
<tr>
<td>76-79.5 %</td>
<td>B-</td>
</tr>
<tr>
<td>72-75.5 %</td>
<td>C+</td>
</tr>
<tr>
<td>68-71.5 %</td>
<td>C</td>
</tr>
<tr>
<td>60-67.5 %</td>
<td>D</td>
</tr>
<tr>
<td>0-59.5 %</td>
<td>E</td>
</tr>
</tbody>
</table>

To calculate your final grade, divide the points you earned by 110 (the total points available in the course). Next, multiply the result by 100 to get your final grade percentage. Once you have this percentage find the letter grade it corresponds to above.
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 10 points**
   **Total: 5 assignments x 10 points = 50 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.

   At the beginning of each week you will post your response to the discussion prompt. By the end of each week you will need to respond to two of your classmates’ responses. You will earn two points per post and two points per response. Please note that, except for the first discussion prompt, each prompt will refer to the reading and viewing from the previous week.

   **Each discussion posting is worth 2 points**
   **Total: 5 postings x 2 points = 10 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 1/2 point**
   **Total: 60 questions x 1/2 point = 30 points**

**TOTAL POINTS IN COURSE: 110**
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 two 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 ACCOMMODATIONS

To request academic accommodations due to a disability, please contact the ASU Disability Resource Center at 480.965.1234 or TDD 480.965.9000 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” or “.pdf” format. Do not upload “.docx” files.
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.
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.

I have scheduled the due dates in such a way, so as to encourage students to break the work for evenly over the course of seven weeks.

To do well in the course, here is a suggested plan of work for you to follow each week:

Each Monday: Complete the prompt for the week.
Tuesday: Click on the appropriate “Act” and read the lecture reading material that appears on the course page (this is labeled by Scene and each segment is listed by bullet point).
Wednesday - Sunday: Read the introductory guide to the assigned play. Read the play. Watch the film/film clips.
Friday: Review your peers’ responses to the discussion post. Respond to at least two peers’ posts.

At the beginning of each Act: Read the Review Assignment Prompt. Keep it posted for yourself as you complete the reading and viewing for that Act. Take note of the Review due date.
At the end of each Act: Jot down essay idea notes. Set a writing schedule for yourself so you can make the due date.
Throughout the semester:
- 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 on these policies consult: http://www.asu.edu/studentaffairs/studentlife/judicial/academic_integrity.htm.

If you wish to withdraw from this course, it is your responsibility to do so by January 27th, 2013.
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 AZ TIME (MST)**

## Act I: January 7th – 12th (Act I Essay due 1/18 at 5pm)

| 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 Monday, January 7th at 5pm

**Responses Due:** #1 and #2 by Friday, January 13th at 5pm

**ACT I Extra Credit DUE by Wednesday, January 9 at 5pm**

## Act II: January 14th – 20th (Act II Essay due 1/25 at 5pm)

| 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 Monday, January 14th at 5pm

**Responses Due:** #3 and #4 by Friday, January 18th at 5pm

**ACT II Extra Credit DUE by Wednesday, January 16th at 5pm**
Act III: January 21st – 27th (Act III Essay due 2/1 at 5pm)
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 Tuesday January 22nd at 5pm
Responses Due: #5 and #6 by Friday, January 25th at 5pm

**ACT III Extra Credit DUE by Wednesday, January 30th at 5pm**

Act IV: January 28th – February 3rd (Act IV Essay due 2/15 at 5pm)
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 Monday, January 28th at 5pm
Responses Due: #7 and #8 by Friday, February 1st at 5pm

**ACT IV Extra Credit DUE by Wednesday, January 30th at 5pm**

Act V: February 4th – 10th (Act V Essay due 2/22 at 5pm)
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 Monday, February 4th at 5pm
Responses Due: #9 and #10 by Friday, February 8th at 5pm

**ACT V Extra Credit DUE by Wednesday, February 6th at 5pm**

FINAL EXAM –
Exam window opens Monday, February 25th at 12:01 am and closes Wednesday, February 27th at 11:59 pm. Once you begin the exam you will have three hours to complete it.
<table>
<thead>
<tr>
<th>Assignment</th>
<th>Due Date</th>
<th>Points Received/Points Possible</th>
</tr>
</thead>
<tbody>
<tr>
<td>Act I Discussion #1</td>
<td>1/7/13</td>
<td>__/2</td>
</tr>
<tr>
<td>Act I Response #1</td>
<td>1/11/13</td>
<td>__/2</td>
</tr>
<tr>
<td>Act I Response #2</td>
<td>1/11/13</td>
<td>__/2</td>
</tr>
<tr>
<td>Act II Discussion #2</td>
<td>1/14/13</td>
<td>__/2</td>
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<tr>
<td>Act II Response #3</td>
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<td>Act II Response #4</td>
<td>1/18/13</td>
<td>__/2</td>
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<td>Act III Discussion #3</td>
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<td>Act III Response #5</td>
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<td>Act III Response #6</td>
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<td>Act IV Discussion #4</td>
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<td>Act IV Response #7</td>
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<td>Act V Discussion #5</td>
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<td>Act V Response #9</td>
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<td>Act V Response #10</td>
<td>2/8/13</td>
<td>__/2</td>
</tr>
<tr>
<td>Act I Review Essay</td>
<td>1/18/13</td>
<td>__/10</td>
</tr>
<tr>
<td>Act II Review Essay</td>
<td>1/25/13</td>
<td>__/10</td>
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<tr>
<td>Act III Review Essay</td>
<td>2/1/13</td>
<td>__/10</td>
</tr>
<tr>
<td>Act IV Review Essay</td>
<td>2/8/13</td>
<td>__/10</td>
</tr>
<tr>
<td>Act V Review Essay</td>
<td>2/15/13</td>
<td>__/10</td>
</tr>
<tr>
<td>Final Exam</td>
<td>2/25 – 2/27/13</td>
<td>__/30</td>
</tr>
<tr>
<td>Total Extra Credit</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total Points</td>
<td></td>
<td>__/110</td>
</tr>
</tbody>
</table>
Act IV - Macbeth

Answer one the following prompt in a cohesive 2-3 page essay. Essays should include an introduction with clear thesis; detailed and specific examples from the play and the film; a strong conclusion; and a Works Cited page. The essay must meet format requirements listed in the syllabus, including following MLA style guide.

As a scholar and critic, review Akira Kurosawa’s 1957 film Throne of Blood, an adaptation of Shakespeare's Macbeth. In your opinion does Kurosawa succeed or fail in creating a satisfying, effective film version of the play? Consider all the changes made by the director in adapting the play: how does Kurosawa’s version compare to the original with regards to themes, characters, plots, and stakes? How does the Noh theatrical tradition influence your experience of the film?

Act V - Taming of the Shrew

Answer the following prompt in a cohesive 2-3 page essay. Essays should include an introduction with clear thesis; detailed and specific examples from the play and the film; a strong conclusion; and a Works Cited page. The essay must meet format requirements listed in the syllabus, including following MLA style guide.

You have just tackled Shakespeare’s Taming of the Shrew, which contains one of the most interesting female characters of his plays. Consider the female characters you have been introduced to in the plays we have read/viewed - how would you characterize Shakespeare’s depiction of women? Is there an underlying message about women and their role in society? Who has your favorite female character been and why? (You may want to consider the position and power women held in Elizabethan England and the fact that men and young boys were playing these female characters as women were banned from the stage.)
<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>2 - Exemplary</th>
<th>1.5 - Above Standards</th>
<th>1 - Meets Standards</th>
<th>.5 - Approaching Standards</th>
<th>0 - Below Standards</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thesis Statement</td>
<td>Student’s thesis is a clear, arguable, well developed, and definitive statement of position. It answers a why or how question-</td>
<td>Student’s thesis is a clear, arguable, definitive statement of position that answers a why or how question-</td>
<td>Student’s thesis is a clear, arguable statement of position-</td>
<td>Student’s thesis is an outline of points; it is not an arguable statement of position-</td>
<td>Student’s work does not have a thesis--</td>
</tr>
<tr>
<td>Evidence, Analysis and Synthesis</td>
<td>Student presents relevant and fully analyzed textual evidence to support the thesis. Student synthesizes textual evidence and points back to thesis statement.</td>
<td>Student presents relevant and fully analyzed textual evidence to support the thesis. Student synthesizes textual evidence.</td>
<td>Student presents relevant and partially analyzed textual evidence to support the thesis. Student makes an attempt at synthesis.</td>
<td>Student presents textual evidence that is not analyzed or is analyzed but does not support the thesis. Student makes an attempt at synthesis.</td>
<td>Student provides no textual evidence to support the thesis and/or Student's textual evidence is irrelevant. Student makes no attempt at synthesis.</td>
</tr>
<tr>
<td>Organization - Intro, Body, Conclusion</td>
<td>Organization shows close connections with each section. Introduction - is thoroughly developed, introducing the general subject of the paper and narrowing down to the thesis statement (resembles funnel). It mentions title and author of work discussed, and fully gives the context and background of that work. Body - All paragraphs contain one main idea and supporting sentences. Transitions enhance understanding. Conclusion - Presents ideas from the introduction in a fresh way.</td>
<td>Organization shows close connections with each section. Introduction - is thoroughly developed, introducing the general subject of the paper and narrowing down to the thesis statement (resembles funnel). It mentions title and author of work discussed, and fully gives the context and background of that work. Body - All paragraphs contain one main idea and supporting sentences. Transitions enhance understanding. Conclusion - Presents ideas from the introduction clearly and concisely</td>
<td>Organization enables the reader to follow the text with some occasional missed connections. Introduction - is adequately developed, but is missing a required element. Body - has some discernable shape and shows organization, but sometimes borders on the superficial. Paragraphs may contain more than one idea. Transitions are adequate. Conclusion: Makes an attempt at bringing back ideas from the introduction.</td>
<td>Organization is emerging, but many of the connections are missed causing occasional confusion for reader. Introduction - Introduction is not developed. It is missing several of the required elements. Body - has little to no shape and shows weak organization. Paragraphing is haphazard and very few or no transitions are used Conclusion is unclear or brings in ideas too late.</td>
<td>Organization is lacking so that the reader is often confused - Introduction - Introduction is not developed. It does not provide necessary information or thesis. Body - has no shape and shows no attempt at organization. Paragraphing is haphazard and no transitions are used Conclusion: No attempt at making a clear conclusion or conclusion is too vague to be meaningful.</td>
</tr>
<tr>
<td>Sentence Fluency and Word Choice</td>
<td>Uses mature and varied sentence structures - Uses mature and precise diction (Writing has cadence, power, rhythm, and movement. Rich, precise language moves and enlightens reader.)</td>
<td>Uses varied sentence structures - Uses varied diction - (Sentences vary in length and style, are fluent, and easy to understand. Word choice is interesting and precise.)</td>
<td>Begins to use varied sentence structure - (At times sentences are fluent, at times awkward. Some interesting word choice.)</td>
<td>Uses inappropriate, unvarying sentence structures - Uses inappropriate or imprecise diction - (Patterns slow reading and cloud understanding.)</td>
<td>Uses all simple sentence structures - and/or Uses immature, unvarying sentence structures - Uses inappropriate diction. (Sentences are choppy and difficult. Meaning is often lost.)</td>
</tr>
<tr>
<td>Grammar and Conventions</td>
<td>Shows little or no grammar, spelling, punctuation, and/or formatting errors.</td>
<td>Shows few grammar, spelling, punctuation, and/or formatting errors</td>
<td>Shows many mistakes in these areas</td>
<td>Mistakes begin to prevent reader from following the paper</td>
<td>Mistakes prevent reader from following paper.</td>
</tr>
</tbody>
</table>

Instructor Comments: