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ENGL 332-01, Advanced Shakespeare: "Shakespeare in Guyland", Spring 2011

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ENGLISH 332: ADVANCED SHAKESPEARE
“SHAKESPEARE IN GUYLAND”
TR 3:30–4:45, PALMER 210

Dr. Donald Jellerson
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office hours: MWF 10–11:30

TEXTS:

Shakespeare, *Othello*

Shakespeare, *Hamlet*

Shakespeare, *Taming of the Shrew*

Shakespeare, *Henry V*

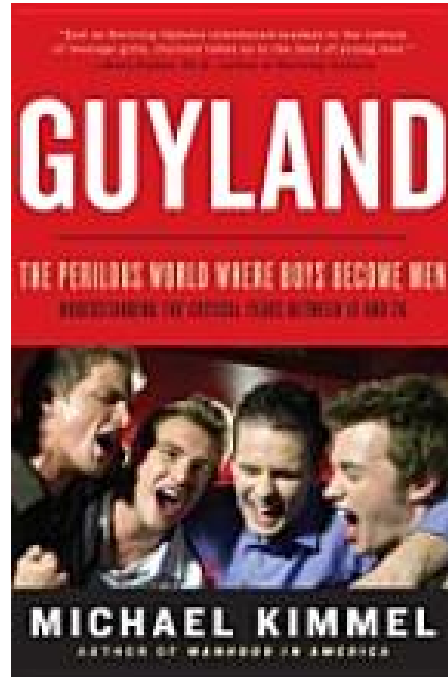
Shakespeare, *Romeo and Juliet*

Shakespeare, *Midsummer Night's Dream*

Kimmel, *Guyland*

Selected Essays (provided)

COURSE DESCRIPTION: This course combines film theory, gender studies, and Shakespeare studies. We will examine film adaptations of Shakespeare's work from the 1940s to the present in order to analyze how the cinema appropriates early modern masculinities to modern and postmodern culture. For instance, we will examine the transition from Laurence Olivier's Oedipal 1940s Hamlet to Mel Gibson's 1980s action hero version to Ethan Hawke's more recent postmodern slacker-boy interpretation. Along the way, we will test the arguments presented in an important recent book on modern masculinities, Michael Kimmel's *Guyland*. You should expect to develop an attentive ear for Shakespeare's language, a film analysis skill set, and a working knowledge of the fundamentals of sex/gender theory.



This course will be writing intensive. You will write short analyses, online “blog” posts, and a midterm paper. Toward the end of the semester you will present your analyses to the class. Your work in the course will culminate in an analytical essay that you will have been developing throughout the latter part of the semester. The goals of the course can be summarized as follows:

- Develop skills in analyzing films in their various cultural contexts
- Become fluent in discussing and writing about gender and sexuality
- Gain a nuanced understanding of how films of Shakespeare's plays adapt early modern literary and cultural values to other times and places.

GRADING				
Discussion Posts	10%	Short Analyses	15%	A = extraordinary
Presentations	10%	Midterm	15%	A–/B+ = very good
Participation	15%	Final Paper	35%	B = good
				C = satisfactory

SCHEDULE		<i>primary</i>	<i>secondary</i>	<i>assignment</i>
January	13 th Th	Introductions		
	18 th T	<i>Hamlet</i>	Rubin, "Traffic in Women"	observation
	20 th Th	<i>Hamlet</i>	Rubin, "Traffic in Women"	response
	25 th T 27 th Th	<i>Hamlet</i> <i>Hamlet</i> (1948)	Rubin, "Traffic in Women" Jones, "Oedipus...Hamlet"	short analysis
February	1 st T	<i>Hamlet</i> (1980)	Kimmel, <i>Guyland</i>	observation
	3 rd Th	<i>Hamlet</i> (1990)	Kimmel, <i>Guyland</i>	response
	8 th T	<i>Hamlet</i> (2000)	Kimmel, <i>Guyland</i>	
	10 th Th	<i>Othello</i>	Kimmel, <i>Guyland</i>	short analysis
	15 th T	<i>Othello</i>	Kimmel, <i>Guyland</i>	observation
	17 th Th	<i>Othello</i> (1952)	Bordwell, <i>Film Art</i>	response
March	22 nd T	<i>Othello</i> (1952)	Bordwell, <i>Film Art</i>	
	24 th Th	<i>Othello</i> (1995)	Bordwell, <i>Film Art</i>	shot-by-shot
	1 st T	<i>A Midsummer Night's Dream</i>		
	3 rd Th	<i>A Midsummer Night's Dream</i>		Midterm Paper
	8 th T	<i>A Midsummer Night's Dream</i>	<i>Midsummer</i> (1968)	observation
	10 th Th	<i>A Midsummer Night's Dream</i>	<i>Midsummer</i> (1999)	response
	-----Spring Break-----			
	22 nd T	<i>Romeo and Juliet</i>		
	24 th Th	<i>Romeo and Juliet</i>	<i>Romeo</i> (1968)	short analysis
	29 th T	<i>Romeo and Juliet</i>	<i>Romeo</i> (1996)	observation
	31 st Th	<i>Henry V</i>		response
April	5 th T	<i>Henry V</i>	<i>Henry V</i> (1944)	
	7 th Th	<i>Henry V</i>	<i>Henry V</i> (1989)	short analysis
	12 th T	<i>Taming of the Shrew</i>	Marcus, "Editor as Shrew-Tamer"	
	14 th Th	<i>Taming of the Shrew</i>	<i>Taming</i> (1929)	presentations
	19 th T	<i>Taming of the Shrew</i>	<i>Taming</i> (1967)	presentations
	21 st Th	—Easter Recess—		
	26 th T	<i>Taming of the Shrew</i>	<i>Taming</i> (1988)	presentations
	28 th Th	<i>Ten Things I Hate About You</i> (1999)		
2 nd M	Final Paper Due			

SHORT ANALYSES: I require several short written analyses (750 words). For these papers, you will consider our discussions in class as you write about the assigned texts. I will provide guidelines for these assignments early in the semester. I will not expect you to draw on secondary sources other than those we discuss in class; should you use such sources, however, they must be acknowledged. Papers should be word-processed (i.e. not handwritten) in 12 point, Times New Roman font with one inch margins.

DISCUSSION POSTS: This form of engagement provides you with an ongoing opportunity to discuss your interpretation of the plays with your colleagues. It will also help focus our in-class discussion. Where the schedule says “observation,” frame an interpretive observation about a part of the text under discussion for that day and post it online. About three to five sentences should be adequate. Where the schedule says “response,” post a thoughtful response to a classmate’s observation. Post by midnight the night before the class meets. I will not grade posts that are late, too brief, insufficiently analytical, or disrespectful. I will say more in class about what qualifies as an “interpretive observation” and a “thoughtful response.”

MIDTERM AND FINAL PAPERS: Your midterm will be a 1500+ word paper examining some aspect of film technique as it relates to the subject of masculinity in one of the films. Your semester’s work will culminate in a research paper of 2300+ words in which you analyze a film version of one of the plays for its gendered representation. I will provide guidelines for this as the time approaches.

PRESENTATIONS: You will be interpreting the final films of the semester on your own, and you will present your analyses in class. I will provide guidelines for this as the time approaches.

READING AND PARTICIPATION: You should complete the reading by the assigned class period and be ready to discuss it. Remember, reading passively is not reading. Active reading requires writing, so be sure to mark your text and make notes. Class participation is a mandatory part of this course. Since this course runs as a discussion section, individual preparation and participation are crucial to group success. If you are not ready to speak, listen, and engage when you come to class on any given day, then you are not prepared for class. Participation is a large percentage of your grade, so be sure to come to class with something to contribute. I reserve the right to give unannounced quizzes should I feel that you are not reading the texts carefully enough.

ATTENDANCE: You may miss up to two class periods without any penalty. If you accrue more than two absences, your grade will decrease by 5% per absence. Should you miss a class for any reason, you are responsible for knowing what went on, including changes of assignment. If you have a school sanctioned absence (e.g. for sickness or special academic opportunities), I will do my best to give you the opportunity to make it up, but you must discuss it with me in advance (for planned absences) or in a timely manner (for unplanned absences). If you miss six class sessions or more, I will consider you habitually absent and you will fail the course.

LATENESS: Walking into class late is a disruption. Please be on time. Timeliness factors into your participation grade. For the purposes of grading, two late appearances equal one absence.

COURTESY: Class time is for discussion and engagement with the text. You do not need (and I do not allow) electronic devices in class. Please do not bring food into class. In all activities related to this course, I will expect courtesy and respect in communications with me and your classmates.

OFFICE HOURS: If you want to talk with me but you are not available during my listed office hours, please send me an email or talk to me after class. I am happy to find a time to meet with you. On occasion I may not be available even during listed office hours. If you would like to meet, it is generally a good idea to speak to me after class or send me an email. We can always find a time to meet that works for both of us, usually within a day or two.

A FINAL DISCLAIMER: The policies, procedures, schedules, and requirements in this syllabus are subject to change. I do not anticipate such changes, but should any occur I will make every effort to give you plenty of notice.

Department of English Expectations and Policies

A college course is more than simply a set of assignments; it is an intellectual process, one which requires active engagement from beginning to end in order to achieve its intended results. With this in mind, the Department of English has formulated a number of expectations and the policies that support them. If you have questions about how these policies relate to the syllabus for a particular course, you should address them to the instructor.

Attendance: The success of a course depends to a significant extent upon the presence of students alert and prepared to address the subject under discussion. Unavoidable absences should be discussed with the instructor, ideally before they occur. Excessive absences will result in a lowering of grade, in some cases to an F.

Deadlines: Writing assignments, tests, etc., are carefully scheduled as stages toward the fulfillment of the course's goals and cannot be indefinitely deferred without frustrating those goals. Brief extensions for good reasons may be permissible with the instructor's prior approval; otherwise, late assignments will be penalized and may result in their not being accepted for credit.

Submission of all work: All major assignments are integral to the goals of the course. Failure to complete any major assignment will result in a grade of F for the course.

Intellectual honesty: All work is assumed to be the student's own and produced exclusively for the course in which it is submitted. Papers written for one course, even if revised, are not to be submitted in another without the instructor's prior approval. Borrowing of ideas or language from other sources (including published material, other student papers, the internet or other electronic resources, etc.) must be carefully documented. Students are advised against posting their work on the internet since doing so may lead to suspicion of plagiarism. Students are advised to maintain drafts of their work to verify its originality. Cases of suspected plagiarism will be referred to the Honor Council, and the student if convicted will receive a grade of F in the course in addition to sanctions assigned by the Council. Carelessness in documenting sources, even if not technically plagiarism, will be penalized as the instructor deems appropriate. If you are uncertain about how or whether to document sources, consult your teacher.