



School of English, Journalism  
& European Languages

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## Unit Outline

HEA426  
Shakespeare Wallahs  
Semester 2, 2006

<http://www.utas.edu.au/english/honours>

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| <b>Convenor:</b>                 | A/Prof Ralph Crane<br>Room: HUM 556<br>Phone: 6226 2356<br>Email: <a href="mailto:Ralph.Crane@utas.edu.au">Ralph.Crane@utas.edu.au</a>  | Dr Rose Gaby<br>Room: HUM 547<br>Phone: 6226 2349<br>Email: <a href="mailto:R.Gaby@utas.edu.au">R.Gaby@utas.edu.au</a>   |
| <b>Consultation Hours:</b>       | Tuesdays 9-10 am  | Thursdays 12-1 pm  |
| <b>Unit Description:</b>         | Using the Merchant-Ivory-Jhabvala film <i>Shakespeare Wallah</i> as a departure point, this course will consider three of Shakespeare's plays and other Renaissance texts (masques, poetry, travel accounts) alongside three novels about India in which Shakespeare's presence is critical.  |  |
| <b>Unit Aims and Objectives:</b> | <ul style="list-style-type: none"><li>• To consider the ways in which Shakespeare and his culture represented the Indian subcontinent.</li><li>• To consider, in turn, how contemporary writers have negotiated Shakespeare's penetration of their cultures.</li><li>• To consider the yoking of culture and conquest in the British Indian Empire.</li></ul>                 |  |
| <b>Learning Outcomes:</b>        | <ul style="list-style-type: none"><li>• To develop scholarly research skills.</li><li>• To demonstrate familiarity with a range of theoretical and critical perspectives that have been brought to bear on the set texts.</li><li>• To present informed discussion of the ways the set texts relate to each other and the periods and cultures which produced them.</li></ul> |  |
| <b>Required Texts:</b>           | Vikram Chandra<br>Leslie Forbes<br>Salman Rushdie<br>William Shakespeare  | <i>Red Earth and Pouring Rain</i> (Faber)<br><i>Bombay Ice</i> (Vintage)<br><i>The Moor's Last Sigh</i> (Vintage)<br><i>The Merchant of Venice</i> (OUP)<br><i>Othello</i> (New Cambridge)<br><i>The Tempest</i> (OUP) |

|                           |   |
|---------------------------|---|
| <b>Recommended Texts:</b> | J.G. Farrell<br>Ivory/Jhabvala<br><i>The Siege of Krishnapur</i> (Phoenix)<br><i>Shakespeare Wallah</i> [screenplay]<br>(Grove Press) |
| <b>When Taught:</b>       | Wednesdays, 9 am -12 pm SOCSCI 309  |
| <b>Assessment:</b>        | Coursework: 100%<br>Critique of secondary material: 20% (1000 words, due 25 August)<br>Essay: 80% (4000 words, due 13 October)        |

## LECTURE/SEMINAR SCHEDULE

| Week Beginning     | Topic   |
|--------------------|---|
| 17 July            | Introduction / <i>Shakespeare Wallah</i>  |
| 24 July            | Coryate / Hakluyt / <i>The Siege of Krishnapur</i>  |
| 31 July            | Critiques (10 x 15 mins)  |
| 7 August           | <i>The Tempest</i>  |
| 14 August          | <i>Bombay Ice</i>   |
| 21 August          | <i>The Merchant of Venice</i><br><b>Critiques of secondary material due Friday, 25 August</b> |
| 28 August          | <i>Othello</i>  |
| <b>4 September</b> | <b>Mid-semester Break</b>   |
| 11 September       | <i>The Moor's Last Sigh</i>   |
| 18 September       | <i>Red Earth and Pouring Rain</i>   |
| 16 October         | <b>Essay due Friday, 13 October</b>   |

## ASSIGNMENTS

### **Critique of Secondary Material (20%: 1000 words, due 25 August)**

The critique is essentially a considered review of the book you have chosen (from the list provided below). The aim of the exercise is to get you reading some important works in the fields the course investigates. Your critique should summarise and *analyse* the text without getting bogged down in chapter by chapter summaries of it. What kind of approach does the book use? Does the approach work? Where does the book succeed or fail? Most students find this kind of critique challenging. Many journals—the *TLS*, *New York Review of Books*—publish critiques of this kind. It should be possible to find reviews of many of the books on our list, which will provide you with a starting point.

#### ***Texts for Critique***

- Aebischer, Rascale, Edward J. Esche, and Nigel Wheale, eds. *Remaking Shakespeare: Performance across Media, Genres and Cultures*. London: Palgrave, 2003.
- Bartholomeusz, Dennis and Poonam Trivedi, eds. *India's Shakespeare: Translation, Interpretation, and Performance*. Newark: U of Delaware P, 2005.
- Desmet, Christy and Robert Sawyer, eds. *Shakespeare and Appropriation*. London: Routledge, 1999.
- Greenblatt, Stephen. *Marvellous Possessions: The Wonder of the New World*. Oxford: Clarendon Press, 1991.
- Hall, Kim F. *Things of Darkness: Economies of Race and Gender in Early Modern England*. Ithaca: Cornell UP, 1995.
- Hawkes, Terence, ed. *Alternative Shakespeares 2*. London: Routledge, 1996.
- Loomba, Ania and Martin Orkin, ed. *Post-Colonial Shakespeares*. London: Routledge, 1998.
- Sonia Massai, ed. *World-wide Shakespeares: Local appropriations in film and performance*. London: Routledge, 2005.
- Said, Edward W. *Orientalism*. London: Routledge and Kegan Paul, 1978.
- Singh, Jyotsna G. *Colonial Narratives/Cultural Dialogues: 'Discoveries' of India in the Language of Colonialism*. London: Routledge, 1996.
- Suleri, Sara. *The Rhetoric of English India*. Chicago: U of Chicago P, 1992.
- Trivedi, Harish. *Colonial Transactions: English Literature and India*. Manchester: Manchester UP, 1993.
- Viswanathan, Gauri. *Masks of Conquest: Literary Study and British Rule in India*. London: Faber, 1990.

### **Essay (80%: 4000 words, due 13 October)**

Your essay topic should be developed in consultation with either of the unit convenors and should bring together at least one Renaissance text and one modern Indian/Anglo-Indian text, and discuss some issue or issues they seem to have in common. Your discussion should show an awareness of how previous scholarship has approached those issues. For many of the texts we are reading, there will be much more on the Renaissance texts than on the modern; in that case, you'll need to use the resources you discover to construct a new conversation about those texts. It's precisely to have that kind of conversation that we wanted to stage this course. The essay will be assessed on your ability to bring together different kinds of texts and scholarly viewpoints, while sustaining your own point of view.

## ADDITIONAL INFORMATION

### Submission of Assignments

Students are required to submit a signed cover sheet with every assignment. This includes a declaration that all material submitted is their own work except where there is clear acknowledgement or reference to the work of others and that they have read the University statement on Academic Misconduct (Plagiarism) on the University website at [www.utas.edu.au/plagiarism](http://www.utas.edu.au/plagiarism) or in the Student Information Handbook. Assignment cover sheets are available from the School office. All written assignments must be submitted in hard-copy (not by email or other electronic means) and placed in the essay box at the School office on or before 4.30pm on the due date. Students are required to keep copies of all submitted assignments. Assignments will be returned within three weeks of the due date; once assignments have been returned no further late assignments will be accepted.

### Late Assignments

All submission dates are regarded as exam dates in the honours year. In exceptional circumstances students may apply for an extension for the submission of their work, but you must contact the Honours coordinator *before* the relevant due date.

### Difficulties with your Studies

If you are experiencing difficulties with your studies or assignments, have personal or life planning issues, disability or illness which may affect your course of study, you should raise these with your lecturer and/or one of the following Student Services staff as soon as possible:

- Learning Skills Adviser
- Student Counsellor
- Careers Adviser
- Disability Adviser

### University Statement on Plagiarism and Academic Integrity

"**Plagiarism** is a form of cheating. It is taking and using someone else's thoughts, writings or inventions and representing them as your own; for example, using an author's words without putting them in quotation marks and citing the source, using an author's ideas without proper acknowledgment and citation, copying another student's work.

If you have any doubts about how to refer to the work of others in your assignments, please consult your lecturer or tutor for relevant referencing guidelines, and the academic integrity resources on the web at

<http://www.utas.edu.au/tl/supporting/academicintegrity/index.html>.

The intentional copying of someone else's work as one's own is a serious offence punishable by penalties that may range from a fine or deduction/cancellation of marks and, in the most serious of cases, to exclusion from a unit, a course or the University. Details of penalties that can be imposed are available in the Ordinance of Student Discipline – Part 3 Academic Misconduct, see

<http://www.utas.edu.au/universitycouncil/legislation/> "

**The University and any persons authorised by the University may submit your assessable works to a plagiarism checking service, to obtain a report on possible instances of plagiarism. Assessable works may also be included in a reference database. It is a condition of this arrangement that the original author's permission is required before a work within the database can be viewed.**

### Assignment Presentation

The English discipline uses MLA Style, which is characterized by in-text referencing and a list of works cited. See the *MLA Handbook for Writers of Research Papers*, 6th ed. Ed. Joseph Gibaldi (New York: The Modern Language Association of America, 2003).

### Honours Marking Scale

The following distribution of marks and grades is applied in assessing your work:

- First Class (HF)—80-100%
- Second Class upper division (HU)—70-79%
- Second Class lower division (HL)—60-69%
- Third Class (HT)—50-59%
- Fail (HN)—0-49%

All marks are subject to moderation.

### Assessment Criteria

The following criteria apply to assessment of the essay:

- Effectiveness of introduction
- Relevance and coherence of argument
- Effectiveness of conclusion
- Scope of textual referencing
- Use of critics
- Attention to expression, spelling, proof-reading and MLA style.