



School of English, Journalism  
& European Languages

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## UNIT OUTLINE

**HEA220/320**  
**Screen Shakespeare**  
**Semester 1, 2007**  
<http://www.utas.edu.au/units/HEA220>

<b>Convenor:</b>	<b>Dr Rose Gaby</b>  <b>Room: HUM 547</b> <b>Phone: 6226 2349</b> <b>Email: <a href="mailto:R.Gaby@utas.edu.au">R.Gaby@utas.edu.au</a></b>
<b>Consultation hours:</b>	Mondays 11-12; Friday 9-10
<b>Unit description:</b>	<p>Through cinema and television Shakespeare's plays have been delivered to a world-wide audience that is much larger and more disparate than stage performance could ever reach. This unit will examine some of the many ways Shakespeare has been adapted for the screen by reading selected plays alongside their film adaptations. Key issues to be explored include the relationship between the language of Shakespeare and the visual language of film, the differences between stage and screen, the varying attitudes to "Shakespeare" that inform film and TV adaptations, and the ways in which screen Shakespeares reflect contemporary perspectives and preoccupations.</p>
<b>Unit aims and objectives:</b>	<ul style="list-style-type: none"><li>◇ to enable students to engage critically and analytically with selected Shakespearean texts and their film adaptations</li><li>◇ to present strategies for reading and understanding Shakespeare's language</li><li>◇ to consider the relationship between Shakespeare's plays and their film adaptations</li><li>◇ to introduce students to the field of Shakespeare Studies by exposure to a range of contemporary critical approaches to the plays</li><li>◇ to consider the cultural implications of screen appropriations of Shakespeare's plays</li></ul>

<p><b>Learning outcomes:</b></p>	<p><b>At the completion of this unit students should be able to:</b></p> <ol style="list-style-type: none"> <li>1. read and understand Shakespeare's language, making use of the critical apparatus supplied in recent editions</li> <li>2. produce coherent, informed written analysis of the set texts</li> <li>3. demonstrate an understanding of interpretative issues specifically associated with dramatic texts and film adaptation</li> <li>4. demonstrate some familiarity with the range of theoretical perspectives that have been brought to bear on Shakespearean texts</li> </ol>
<p><b>Required texts:</b></p>	<p>Shakespeare, <i>Richard III</i>  Shakespeare, <i>Much Ado About Nothing</i>  Shakespeare, <i>Hamlet</i>  Shakespeare, <i>Macbeth</i></p>
<p><b>When taught:</b></p>	<p>Sem 1, 2007</p> <p>Lectures: Wednesdays 10-10.50 (S.B.Arts203.LT)  Tutorials: (1x80 minutes per week)  Wednesdays 11-12.20 <b>or</b> 1.10-2.30 (S.B.Hum548)  <b>or</b> Fridays 10-11.20 <b>or</b> 1.10-2.30 (Hum548)  Film Screenings: Wednesdays 4-7pm (S.B.Arts203.LT)</p>
<p><b>Assessment:</b></p>	<p>1x 1000 word essay (20%), <b>due 4pm Monday 2 April</b>  1x 2000 word essay (40%), <b>due 4pm Monday 7 May</b>  1x 2hr exam (40%)</p>

### LECTURE/SEMINAR SCHEDULE

Week beginning	Lecture Topic	Tutorial Topic	Film Screening
26 Feb	Introduction and background materials	<b>No Tutorials</b>	
5 March	Reading Film Shakespeares	Reading Shakespeare	<i>Looking for Richard</i> (1996) dir. Al Pacino
12 March	<i>Richard III</i>	<i>Richard III</i>	<i>Richard III</i> (1996) dir. Richard Loncraine
19 March	<i>Richard III</i> (film)	Essay 1 advice	<i>Richard III</i> (1955) dir. Laurence Olivier
26 March	<i>Richard III</i> (film)	<i>Richard III</i> (film)	<b>No film screening: PLoT <i>Much Ado</i> season 27/03-31/03</b>
2 April <b>Essay 1 due</b>	<i>Much Ado About Nothing</i>	<b>No Tutorials</b>	<i>Much Ado About Nothing</i> (1993) dir. Kenneth Branagh
9 April	<b>Easter Break</b>		
16 April	<i>Much Ado About Nothing</i> (film)	<i>Much Ado About Nothing</i>	<i>Hamlet</i> (1996) dir. Kenneth Branagh
23 April	<i>Hamlet</i>	<i>Hamlet</i> / Essay 2 advice	<i>Hamlet</i> (1948) dir. Laurence Olivier
30 April	<i>Hamlet</i> (film)	<i>Hamlet</i>	<i>Hamlet</i> (2000) dir. Michael Almereyda
7 May <b>Essay 2 due</b>	<i>Hamlet</i> (film)	<i>Hamlet</i> (film)	<i>Macbeth</i> (1978) dir. Philip Casson
14 May	<i>Macbeth</i>	<i>Macbeth</i>	<i>Macbeth</i> (1971) dir. Roman Polanski
21 May	<i>Macbeth</i> (film)	<i>Macbeth</i> (film)	<i>Macbeth</i> (2006) dir. Geoffrey Wright
28 May	Review and exam advice	Consultations / Screenings	
4-9 June	<b>Study period</b>		
9-26 June	<b>Examination period</b>		

# ASSIGNMENTS

## EXERCISE (1000 words)

**This assessment is a close-reading exercise due 4pm Monday 2 April.**

The assessment is worth 20% of your final mark.

Assessment criteria:

- Evidence of careful close reading of the text
- Ability to construct a persuasive argument in response to the question
- Ability to structure the exercise in a clear and logical way within the prescribed word limit
- Attention to expression, spelling, proof-reading and MLA style

It is not necessary to undertake extensive research for this exercise, although some background reading about the play may be useful for you. You should **NOT** use internet study guides like SparkNotes or CliffsNotes to prepare for this assignment.

This assignment will assess learning outcomes 1 and 2.

Topic to be advised

**Note: You will not be able to discuss the play you choose for the exercise in your essay, however you may use it again in the exam.**

## ESSAY (2000 words)

**This assessment is a research essay due 4pm on Monday 7 May.**

The assessment is worth 40% of your final mark.

Assessment criteria:

- 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.

Topic to be advised

This assignment will assess learning outcomes 1, 2, 3, and 4.

## EXAMINATION

The examination will be scheduled in the official examination period. The examination timetable is published on the UTAS website. The examination is worth 40% of your final mark. The exam will assess learning outcomes 1, 2, 3, and 4.

### Attendance and performance requirements

- Eligibility to sit the examination depends upon the completion and submission of all written work and **regular attendance at tutorials.**
- The school will notify students of the final date that any work will be accepted.
- **If written work is not completed you will not be eligible to sit the end-of-semester examination.**

## Recommended Reading

### GENERAL GUIDES & CRITICISM (ON THREE-DAY LOAN):

- Apfelbaum, Roger. *Much Ado About Nothing*. Shakespeare Handbooks Series. London: Palgrave, 2006.
- Bristol, Michael D. *Big-time Shakespeare*. London; New York: Routledge, 1996.
- Brown, John Russell. *Hamlet*. Shakespeare Handbooks Series. London: Palgrave, 2006.
- Brown, John Russell. *Macbeth*. Shakespeare Handbooks Series. London: Palgrave, 2005.
- de Grazia, Margreta and Stanley Wells, eds. *The Cambridge Companion to Shakespeare*. Cambridge: Cambridge UP, 2001.
- Drakakis, John and Terence Hawkes, eds. *Alternative Shakespeares*. 2 vols. New York: Routledge, 1988-1996.
- Hopkins, Lisa. *Beginning Shakespeare*. Manchester: Manchester UP, 2005.
- Kliman, Bernice W. *Macbeth* (Second Edition). Shakespeare in Performance series. Manchester: Manchester UP, 2004.
- McDonald, Russ. *The Bedford Companion to Shakespeare: An Introduction with Documents*. Boston: St Martin's Press. 1996.
- Prescott, Paul. *Richard III*. Shakespeare Handbooks Series. London: Palgrave, 2006.
- Waller, Gary, ed. *Shakespeare's Comedies*. London and New York: Longman, 1991.

### SCREEN SHAKESPEARE(ON THREE-DAY LOAN):

- Aebischer, Pascale. *Shakespeare's violated bodies: stage and screen performance*. Cambridge: Cambridge UP, 2004
- Boose, Lynda E. and Richard Burt, eds. *Shakespeare, The Movie* (1). London: Routledge, 1997.
- Boose, Lynda E. and Richard Burt, eds. *Shakespeare, The Movie* (2). London: Routledge, 2003.
- Buchanan, Judith. *Shakespeare On Film*. New York: Pearson Longman, 2005.
- Bulman, J.C. and H.R. Coursen, eds. *Shakespeare on Television*. Hanover and London: UP of New England, 1988.
- Coursen, Herbert R. *Shakespeare Translated : Derivatives on Film and TV*. New York: Peter Lang, 2005.
- Crowl, Samuel. *Shakespeare at the Cineplex: the Kenneth Branagh era*. Athens: Ohio UP, 2003.
- Davies, Anthony and Stanley Wells. *Shakespeare and the Moving Image: the Plays on Film and Television*. Cambridge: Cambridge UP, 1994.
- Greer, Michael. *Screening Shakespeare: Using Film to Understand the Plays*. New York: Pearson Longman, 2004.
- Hatchuel, Sarah. *Shakespeare: from stage to screen*. Cambridge: Cambridge UP, 2004.
- Henderson, Diana. *A Concise Companion to Shakespeare on Screen*. London: Blackwell Pub, 2006.
- Hindle, Maurice. *Studying Shakespeare on Film*. London: Palgrave, 2006.
- Jackson, Russell. *The Cambridge Companion to Shakespeare on Film*. Cambridge: Cambridge UP, 2000.
- Keller, James R. and Leslie Stratyner, eds. *Almost Shakespeare: reinventing his works for cinema and television*. Jefferson, N.C.: McFarland & Co., 2004.
- Pilkington, Ace, G. *Screening Shakespeare From Richard II to Henry V*. London and Toronto: Associated University Presses, 1991.
- Rosenthal, Daniel. *Shakespeare on Screen*. London: Hamlyn, 2000.

### DATABASES, JOURNALS & COLLECTIONS

The Gale *Shakespeare Collection*, available to UTAS students through the library's website, provides links to many full-text articles. Journal articles from *Shakespeare Quarterly*, *SEL*, *Shakespeare Bulletin* and many other relevant journals are available online through JSTORE and Project Muse. *Shakespeare Quarterly*, *SEL*, and *Shakespeare Survey* are also held in hard-copy form in the library.

Two very useful collections of Shakespeare criticism are held in the Reference section of the Morris Miller library:

- Dutton, Richard and Jean E. Howard. *A Companion to Shakespeare's Works*. Malden, MA: Blackwell Pub., 2003.
- Shakespeare Criticism*. Detroit, Mich: Gale Research Company, 1984-

## 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 or the School website. **Assignments submitted without a signed cover sheet will not be marked.** Students who submit assignments without a signed cover sheet will be contacted once via their UTAS email address; in such instances the cover sheet must be completed within two weeks of the due date.

All assignments must be submitted in hard-copy (not by email) and placed in the essay box at the School office on or before 5pm on the due date. Students are required to keep copies of all submitted assignments. Assignments submitted on time will be returned within three weeks of the due date; once on time assignments have been returned no further late assignments will be accepted. All marked assignments will be returned in tutorials unless otherwise advised.

### Late Assignments

Late submissions will be penalized as follows: 5% of the available marks for the first day, and then 2% per working day thereafter. Late work will be accepted without penalty if accompanied by a medical certificate for the relevant period or a letter from a counsellor in the case of a serious non-medical reason.

### 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
- Disability Adviser
- Careers Adviser
- Student Counsellor

### 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). For a brief introduction, refer to [http://www.utas.edu.au/english/english1/mla\\_citation\\_syst.doc](http://www.utas.edu.au/english/english1/mla_citation_syst.doc), MLA Citations System: A Brief Guide.

### Marking Scale

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

- High Distinction (HD)—80-100%
- Distinction (DN)—70-79%
- Credit (CR)—60-69%
- Pass (PP)—50-59%
- Fail (NN)—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 stylesheet.

### IT Support

Learning online—for online learning and Vista support – <http://www.utas.edu.au/coursesonline/>  
Information Technology Services—for general IT Support (includes link to UTAS download website)  
<http://www.utas.edu.au/servicedesk/student/index.html>

Library Services—for information literacy support – <http://www.utas.edu.au/library/>  
Help Desk (email [HelpDesk@utas.edu.au](mailto:HelpDesk@utas.edu.au) or 6226 1818, within University 1818)