ENGL3008 - Shakespeare on Film
Course Outline

Semester: Semester 1 - 2008
Unit Weighting: 10

Teaching Methods
Lecture
Seminar

Brief Course Description
The course will consider a group of filmed versions of Shakespeare's plays in relation to the play texts from which they derive and in relation to film techniques and effects.

Contact Hours
Seminar for 2 Hours per Week for 13 Weeks
Laboratory for 2 Hours per Week for 13 Weeks
Seminar and Screening (Laboratory) taught in a four-hour block.

Learning Materials/Texts

(i) Play texts
Shakespeare, Henry V, Oxford World’s Classics, ed. Gary Taylor
Shakespeare, Hamlet, Oxford World’s Classics, ed. G. R. Hibbard
Shakespeare, Romeo and Juliet, Oxford World’s Classics, ed. Jill Levenson
Shakespeare, Othello, Signet, ed. Alvin Kernan
Shakespeare, Macbeth, Oxford World’s Classics, ed. Nicholas Brooke
Shakespeare, Midsummer Night’s Dream, Oxford World’s Classics, ed. Peter Holland

(ii) Films
Shakespeare, Henry V, dir. Lawrence Olivier
Shakespeare, Henry V, dir. Kenneth Branagh
Shakespeare, Hamlet, dir. Lawrence Olivier
Shakespeare, Hamlet, dir. Franco Zeffirelli
Shakespeare, Romeo and Juliet, dir. Franco Zeffirelli
Shakespeare, William Shakespeare’s Romeo + Juliet, dir. Baz Luhrman
Shakespeare, Othello, dir. Orson Welles

Course Outline Issued and Correct as at: Week 1, Semester 1 - 2008

CTS Download Date: 12/2/08
Shakespeare, *Throne of Blood*, dir. Akira Kurosawa  
Shakespeare, *Macbeth*, dir. Roman Polanski  

**Course Objectives**  
Upon successful completion of this course, students will be able to demonstrate  
(1) a broad understanding of issues related to a set of Shakespeare texts, and to the adaptation of drama texts into film  
(2) a detailed understanding of a group of culturally central Shakespeare texts  
(3) core skills in written and oral communication, in textual and in visual-medium analysis.

**Course Content**  
* Reading and discussion of a group of Shakespeare play texts and associated secondary materials  
* Viewing and comparative study of filmed versions of the texts and associated secondary materials  
* General consideration of the adaptation of plays into film, bearing in mind the theatrical tradition of performance, staging and direction  
* Detailed consideration of the impact of film techniques on the construction of meaning by audiences

**Assessment Items**

<table>
<thead>
<tr>
<th>Essays / Written Assignments</th>
<th>1 Written assignment (Research Portfolio) equivalent to 2000 words 40%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Essays / Written Assignments</td>
<td>1 Essay 2000 words 40%</td>
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<tr>
<td>Essays / Written Assignments</td>
<td>1 Essay 500 words 20%</td>
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</tbody>
</table>

**Group/tutorial participation and contribution**  
Attendance at seminars is compulsory. Two absences are allowable in the case of illness or other emergencies, and two more absences may be recovered by completing extra work on each of the seminars missed, but further absences will be regarded as failure to complete the course.

**Other: (please specify)**  
Students must submit all assessment items in order to complete the course.

**Assumed Knowledge**  
20 units of English at 1000 level or 20 units of Film Studies at 1000 level

**Ourimbah Timetable**  
ENGL3008  
*Shakespeare on Film*  
Enquiries: School of Humanities and Social Science  
Semester 1 - 2008  
Lecture Monday 13:00 - 17:00 O_IRC2.46
Plagiarism

University policy prohibits students plagiarising any material under any circumstances. A student plagiarises if he or she presents the thoughts or works of another as one's own. Without limiting the generality of this definition, it may include:

- copying or paraphrasing material from any source without due acknowledgment;
- using another's ideas without due acknowledgment;
- working with others without permission and presenting the resulting work as though it was completed independently.

Plagiarism is not only related to written works, but also to material such as data, images, music, formulae, websites and computer programs.

Aiding another student to plagiarise is also a violation of the Plagiarism Policy and may invoke a penalty.

For further information on the University policy on plagiarism, please refer to the Policy on Student Academic Integrity at the following link -


The University has established a software plagiarism detection system called Turnitin. When you submit assessment items please be aware that for the purpose of assessing any assessment item the University may -

- Reproduce this assessment item and provide a copy to another member of the University; and/or
- Communicate a copy of this assessment item to a plagiarism checking service (which may then retain a copy of the item on its database for the purpose of future plagiarism checking).
- Submit the assessment item to other forms of plagiarism checking

Written Assessment Items

Students may be required to provide written assessment items in electronic form as well as hard copy.

Extension of Time for Assessment Items, Deferred Assessment and Special Consideration for Assessment Items or Formal Written Examinations

Students are required to submit assessment items by the due date, as advised in the Course Outline, unless the Course Coordinator approves an extension of time for submission of the item. University policy is that an assessment item submitted after the due date, without an approved extension, will be penalised.

Any student:

1. who is applying for an extension of time for submission of an assessment item on the basis of medical, compassionate, hardship/trauma or unavoidable commitment; or

2. whose attendance at or performance in an assessment item or formal written examination has been or will be affected by medical, compassionate, hardship/trauma or unavoidable commitment;

must report the circumstances, with supporting documentation, to the appropriate officer following the instructions provided in the Special Circumstances Affecting Assessment Procedure - Policy 000641.

Note: different procedures apply for minor and major assessment tasks.

Please go to the Policy at [http://www.newcastle.edu.au/policylibrary/000641.html](http://www.newcastle.edu.au/policylibrary/000641.html) for further information, particularly for information on the options available to you.
Students should be aware of the following important deadlines:

- **Requests for Special Consideration** must be lodged no later than 3 working days after the due date of submission or examination.

- **Requests for Extensions of Time on Assessment Items** must be lodged no later than the due date of the item.

- **Requests for Rescheduling Exams** must be received in the Student Hub no later than ten working days prior the first date of the examination period.

Your application may not be accepted if it is received after the deadline. Students who are unable to meet the above deadlines due to extenuating circumstances should speak to their Program Officer in the first instance.

**Changing your Enrolment**

The last dates to withdraw without financial or academic penalty (called the HECS Census Dates) are:

For semester 1 courses: 31 March 2008

Students may withdraw from a course without academic penalty on or before the last day of semester. Any withdrawal from a course after the last day of semester will result in a fail grade.

Students cannot enrol in a new course after the second week of semester/trimester, except under exceptional circumstances. Any application to add a course after the second week of semester/trimester must be on the appropriate form, and should be discussed with staff in the Student Hubs.

To check or change your enrolment online, please refer to myHub - Self Service for Students

https://myhub.newcastle.edu.au

**Faculty Information**

The Student Hubs are a one-stop shop for the delivery of student related services and are the first point of contact for students on campus.

The four Student Hubs are located at:

**Callaghan campus**
- Shortland Hub: Level 3, Shortland Union Building
- Hunter Hub: Student Services Centre, Hunter side of campus

**City Precinct**
- City Hub & Information Common: University House, ground floor in combination with an Information Common for the City Precinct

**Ourimbah campus**
- Ourimbah Hub: Administration Building

**Faculty websites**

Faculty of Education and Arts
http://www.newcastle.edu.au/faculty/education-arts/

**Contact details**
Ourimbah
Phone: 02 4348 4030
Email: EnquiryCentre@newcastle.edu.au

Deputy Dean of Students (Ourimbah)
Phone: 02 4348 4123
Fax: 02 4348 4145
Email: resolutionprecinct@newcastle.edu.au

Various services are offered by the University Student Support Unit:

Alteration of this Course Outline

No change to this course outline will be permitted after the end of the second week of the term except in exceptional circumstances and with Head of School approval. Students will be notified in advance of any approved changes to this outline.

Web Address for Rules Governing Undergraduate Academic Awards

Web Address for Rules Governing Postgraduate Academic Awards

Web Address for Rules Governing Professional Doctorate Awards

STUDENTS WITH A DISABILITY OR CHRONIC ILLNESS

The University is committed to providing a range of support services for students with a disability or chronic illness.

If you have a disability or chronic illness which you feel may impact on your studies, please feel free to discuss your support needs with your lecturer or course coordinator.

Disability Support may also be provided by the Student Support Service (Disability). Students must be registered to receive this type of support. To register please contact the Disability Liaison Officer on 02 4921 5766, or via email at: student-disability@newcastle.edu.au

As some forms of support can take a few weeks to implement it is extremely important that you discuss your needs with your lecturer, course coordinator or Student Support Service staff at the beginning of each semester.

For more information related to confidentiality and documentation please visit the Student Support Service (Disability) website at: www.newcastle.edu.au/services/disability

----------------------------------------------------------------------------------- End of CTS Entry -----------------------------------------------------------------------------------

Essential Criteria in Assessment

This course contains compulsory components or assessment items that must be satisfactorily completed in order for a student to receive a pass mark or better for the course. These essential elements are described in the CTS. Refer - http://www.newcastle.edu.au/policylibrary/000648.html

Attendance at seminars in this course is compulsory. This is to ensure that students have the opportunity to experience the full range of plays and films, and the full variety of views about them, within the course. A
class roll will be kept. Two absences are allowable in the case of illness or other emergencies, and two more absences may be recovered by completing extra work on each of the seminars missed, but further absences will be regarded as failure to complete the course. Students who are concerned that their attendance record is unsatisfactory should consult their lecturer.

It is also a requirement that all three assignments are completed. This is to ensure that students have covered a satisfactory amount of the course material and have reached an adequate level of skill in the formal presentation of responses to the texts.

Online Tutorial Registration:

Students are required to enrol in the Lecture and a specific Tutorial time for this course via the Online Registration system. Refer - http://studinfo1.newcastle.edu.au/rego/stud_choose_login.cfm

NB: Registrations close at the end of week 2 of semester.

Studentmail and Blackboard: Refer - www.blackboard.newcastle.edu.au/

This course uses Blackboard and studentmail to contact students, so you are advised to keep your email accounts within the quota to ensure you receive essential messages. To receive an expedited response to queries, post questions on the Blackboard discussion forum if there is one, or if emailing staff directly use the course code in the subject line of your email. Students are advised to check their studentmail and the course Blackboard site on a weekly basis.

Important Additional Information

Details about the following topics are available on your course Blackboard site (where relevant). Refer - www.blackboard.newcastle.edu.au/

- Written Assignment Presentation and Submission Details
- Online copy submission to Turnitin
- Penalties for Late Assignments
- Special Circumstances
- No Assignment Re-submission
- Re-marks & Moderations
- Return of Assignments
- Preferred Referencing Style
- Student Representatives
- Student Communication
- Essential Online Information for Students
ENGL3008 Shakespeare on Film:

Ourimbah campus, Semester 1, 2008

500-word assignment (due at the beginning of the class to which it refers)

Choose ONE from the following. Bear in mind that you will not be able to write again on any film you choose here in your Research Portfolio or in your Final Essay.

Week 2: Analyse elements of pro-war sentiment, and elements of anti-war sentiment, in Act 4 Scene 1 of the play *Henry V*.

Week 3: How are the changes from the represented Globe Theatre stage play to film action managed in Olivier’s film of *Henry V*? How does the audience’s response to what is happening alter with these shifts?

Week 4: Offer a reading of the opening scene of the play *Hamlet* which discusses the use that the play makes of the possibilities and implications of the stage.

Week 5: Discuss the use of *mise-en-scènes* incorporating vertical movement and perspective in Olivier’s *Hamlet* film.

Week 7: There are scenes of violence or near-violence in the play *Romeo and Juliet* in 1.1, 1.5, 3.1, and 5.3. Why do they play such a large part in a love-tragedy?

Week 8: What does Zeffirelli’s *mise-en-scène* contribute to the effect of 2.2 and 3.5, the two private meetings of Romeo and Juliet?

Week 9: What are the characteristics of the role of Iago as presented in Welles’ film of *Othello*, taking account of casting, dialogue cuts from the Shakespeare text, acting, and camera work?

Week 10: Is *Macbeth* mainly a play about political legitimacy or personal morality?

Week 11: *Throne of Blood* is regarded as one of the finest film treatments of a Shakespearean play but, given the fact that it does not contain a single word written by Shakespeare, in what sense can it be regarded as Shakespeare?

Week 12: How does the mechanicals sub-plot contribute to the play’s larger treatment of the nature of love in the play *A Midsummer Night’s Dream*?

Week 13: Discuss moments in the Reinhardt-Dieterle film of *A Midsummer Night’s Dream* when darker, more ominous elements predominate. How important are they in the overall impression the film makes?
ENGL3008 Shakespeare on Film Semester 1 2008

Research Portfolio (total 2000 words)

Due 12 noon, Wednesday April 9

Write three brief essays as follows. You may write on two different films for (b) and (c), or on the same one. You should bear in mind that you will not be able to write again on the film or films you choose here in your 500-word essay or your final essay.

(a) For one of the plays on the course, find out its date or likely date of first performance, the likely theatre company and theatre of this performance, the date or likely date of its first publication, and the title used on the title page of this first publication. In addition, describe one significant aspect of the early performances or of the early printed versions of the play which about which scholars have disagreed. Present all this material in a single brief essay with references in MLA style (500 words; 25 marks).

(b) For one of the films on the course, find out its director, producer and two or three main actors (full names), its date of release, and the studio that made it. In addition, describe one unusual or controversial aspect of the making of the film, and one significant element of its reception when first released. Present all this material in a single brief essay with references in MLA style (500 words; 25 marks).

(c) Find an article in a scholarly journal, and a chapter in a scholarly book, that both deal with one of the films in the course. Write a review of these two pieces, presenting their main arguments and also offering your assessment of their merits in terms of advancing an understanding of the film. This review should be in essay form with references in MLA style (1000 words; 50 marks).
Final Essay – 2000 words; due Friday 13 June, 12 noon

Choose ONE from the following. Do not write again on the films you chose for your 500-word paper or for your research portfolio. Write only on plays and films on the syllabus for this course.

1. “Shakespeare’s plays were influenced by the time and place in which they were produced as were the film versions of his work.”

   Discuss this assertion with reference to one or more play and and one or more Shakespeare film adaptation.

2. Discuss either Olivier, Welles or Zeffirelli as an auteur within their Shakespeare films. Do they establish themselves as a consistent separate creative force in the films?

3. “Shakespeare’s plays are dominated by dialogue, film is by its nature visual. This is the essential dilemma for every film-maker attempting a Shakespeare film.”

   – Discuss solutions to this problem in two films by different film-makers and based on different plays.

4. Discuss the use of allusions to other movies (Shakespearean or otherwise) in two of the films on the course.

5. Discuss the way a segmented audience (teen, academic, popular etc) is addressed in any two of the films on the course.

6. Discuss the way the dimension of sound is used for particular effects in any two of the films on the course.

7. Compare the structure of the shot (shot length, montage, cutting) in two of the films on the course by different directors.

8. Is there a conflict between entertainment and other artistic purposes in the Shakespeare film? Discuss this question in relation to two of the films on your course.

9. Offer close readings of a major scene or group of scenes from one of the plays in two different film versions. In your view, how much or how little would the reader of the same scene or group of scenes in Shakespeare’s text gain by comparison with the playgoer who had seen the two film versions but not read the text?
Ourimbah

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<thead>
<tr>
<th>Week</th>
<th>Week begins</th>
<th>Lecture Topic</th>
<th>Screening (alternately after* and before** the class)</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>18/02/2008</td>
<td>Introduction</td>
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<tr>
<td>2</td>
<td>25/02/2008</td>
<td>Shakespeare, <em>Henry V</em></td>
<td>Olivier, dir., <em>Henry V</em></td>
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<tr>
<td>3</td>
<td>03/03/2008</td>
<td>Movies of <em>Henry V</em></td>
<td>Branagh, dir., <em>Henry V</em> **</td>
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<tr>
<td>4</td>
<td>10/03/2008</td>
<td>Shakespeare, <em>Hamlet</em></td>
<td>Olivier, dir., <em>Hamlet</em></td>
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<td>5</td>
<td>17/03/2008</td>
<td>Movies of <em>Hamlet</em></td>
<td>Zeffirelli, dir., <em>Hamlet</em> **</td>
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<tr>
<td>6</td>
<td>24/03/2008</td>
<td>EASTER BREAK</td>
<td></td>
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<td>7</td>
<td>31/03/2008</td>
<td>Shakespeare, <em>Romeo and Juliet</em></td>
<td>Zeffirelli, dir., <em>Romeo and Juliet</em></td>
</tr>
<tr>
<td>8</td>
<td>07/04/2008</td>
<td>Movies of <em>Romeo and Juliet</em></td>
<td>Luhrman, dir, <em>Romeo + Juliet</em> **</td>
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<td><strong>Mid-Semester Recess:</strong> Monday 14 April to Friday 25 April 2008</td>
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<tr>
<td>9</td>
<td>28/04/2008</td>
<td><em>Othello</em> -- the play and Welles’ version</td>
<td>Welles, dir., <em>Othello</em></td>
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<tr>
<td>10</td>
<td>05/05/2008</td>
<td>Shakespeare, <em>Macbeth</em></td>
<td>Kurosawa, dir., <em>Throne of Blood</em> **</td>
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<td>11</td>
<td>12/05/2008</td>
<td>Movies of <em>Macbeth</em></td>
<td>Polanski, dir., <em>Macbeth</em> **</td>
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<td>12</td>
<td>19/05/2008</td>
<td>Shakespeare, <em>Midsummer Night’s Dream</em></td>
<td>Reinhardt and Dieterle, dir., <em>Midsummer Night’s Dream</em></td>
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<td>13</td>
<td>26/05/2008</td>
<td>Movies of <em>Midsummer Night’s Dream</em></td>
<td>Hoffman, dir., <em>Midsummer Night’s Dream</em> **</td>
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<td><strong>Examination period:</strong> Tuesday 10 June to Friday 27 June 2008</td>
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School of Humanities and Social Science