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SCHOOL OF ENGLISH, FILM, THEATRE, AND MEDIA STUDIES

ENGL/THEA 208 SHAKESPEARE 2nd trimester, 2008

Lectures	Monday, Tuesday, Friday 12–1, in Kirk LT 301 .
Tutorials	One tutorial per week, beginning in the second week of the trimester; times to be arranged during first week.
Video screenings	(Optional.) Some Tuesdays, 5-8; room to be announced.
Information	Tutorial lists and other information about this paper (including the time and place of the final examination when this is announced after mid-trimester break) will be posted on the English noticeboard, on the third floor outside Hugh Mackenzie 206, and on the Theatre noticeboards at 77 Fairlie Terrace, and also made available on Blackboard.

Staff

Geoff Miles (course coordinator, English), VZ 915, phone 463-6809; office hour Tues 3-4

Matt Wagner (course coordinator, Theatre), 310/77 Fairlie Tce, phone 463-672

David Carnegie, 308/77 Fairlie Tce, phone 463-6825

Linda Hardy, VZ 803, phone 463-6806

Email addresses for all staff take the form: firstname.lastname@vuw.ac.nz.

Texts

The Norton Shakespeare, ed. Stephen Greenblatt et al. (Norton, 1997; 2nd edition, 2008).

(Either edition is fine.) This includes the five course texts—in teaching order, *Richard III*, *A Midsummer Night's Dream*, *Hamlet*, *Measure for Measure*, and *Cymbeline*—as well as all Shakespeare's other plays and poems. It is marginally cheaper than the sum of the recommended individual editions of the prescribed plays, and it includes a great deal of background information which will be referred to in lectures.

Recommended alternative editions (we strongly advise you not to rely on old, out of date, or minimally annotated editions of these plays): *Richard III* ed. Lull (New Cambridge); *A Midsummer Night's Dream* ed. Holland (Oxford World's Classics); *Hamlet* ed. Edwards (New Cambridge); *Measure for Measure* ed. Gibbons (New Cambridge); *Cymbeline* ed. Warren (Oxford World's Classics).

ENGL/THEA 208 Coursebook (Student Notes, approx \$7.00).

Course Aims and Objectives

The course is based on five of Shakespeare's plays, ranging from the beginning to the end of his dramatic career, and across the three major dramatic genres (history, comedy, tragedy) in which he wrote. It treats Shakespeare both as Renaissance poet and as practical playwright, his plays both as literary texts and as scripts for performance on stage (and on screen). A central concern is 'the idea of the play': Shakespeare's experiments with dramatic form, his changing sense of the relationship between theatrical illusion and 'real life', and his various uses of the theatre and the actor as images for human life and human identity.

By the end of the course you should

- (a) be familiar with all of the five Shakespeare plays on the course, their characters, plots, and preoccupations;
- (b) have a basic understanding of some of the major differences between the language of Shakespeare and contemporary English;
- (c) be familiar with the stage conventions of the Renaissance and be able to comment on theatrical issues in the plays;
- (d) be able to analyse passages from the plays in detail, with close attention to both language and stage context;
- (e) be able to compare and contrast plays in relation to their treatment of recurring Shakespearean themes and concerns;
- (f) be able to discuss the development of Shakespeare's language, dramaturgy, and ideas in the course of his dramatic career.

Assessment

Assessment for the paper is based on a mixture of in-term work (50%) and final examination (50%); **or** 100% for the examination, if that grade is higher than the combined in-term and exam grade.

Term work (50%): Three pieces of work will be required.

- (1) **Class test** (10%), on **Tuesday 29 July** (in the lecture hour). This will test your factual knowledge of the first play (*Richard III*), your ability to paraphrase a brief passage from it, and your ability to discuss the staging of an excerpt from the play. Course texts may NOT be taken into the test. (Tests objectives a, b, and c.)
- (2) **Essay**, of 1200-1500 words (20%), due **Monday 1 September**. This essay will ask you to write a comparative critical analysis of two passages from *Richard III* and *A Midsummer Night's Dream*, discussing both literary and theatrical aspects. (Tests objectives c and d.)
- (3) **Essay**, of 1500-1800 words (20%), due **Friday 26 September**. This essay will give you the option of writing *either* a comparative discussion of the treatment of a particular theme or motif in several of the plays on the course, *or* a discussion of the interpretations of a particular play in stage or screen production. (Tests objectives c, e, and f.)

All in-term work must be presented in accordance with the minimum standards outlined in the *Guidelines* which will be available on Blackboard (see **Website** below).

Examination (3 hours, 50%): The final exam will take place during the end-of-year exam period (13 October–9 November), and will consist of three sections.

- (a) 'Critical Analysis': a comparative discussion of a passage from *Hamlet* and a passage from either *Measure for Measure* or *Cymbeline* (30%);
- (b) 'Performance Issues': an essay on some aspect of the plays in performance (30%);
- (c) 'General Questions': an essay on a major theme or motif, referring closely to at least three plays (40%).

Course texts may be taken into the exam.

Extensions and Penalties

The deadlines for term work must be strictly observed. If you need an extension beyond the due date for any piece of work, you should apply to the English convenor, Geoff Miles, *before* the due date. A simple request will suffice for extensions of a week or less; for longer or additional extensions you will need to provide supporting documentation (eg a medical certificate). Work submitted with an extension will be graded in the normal way.

Late work submitted without an extension will be counted, as long as it is received before **Friday 10 October**. It will however be penalised by the deduction of a grade (e.g. A- to B+), and no feedback will be provided. Make sure you plan your work in advance to deal with competing deadlines—the final three weeks of the trimester are particularly at risk in this respect.

Extensions will not be granted beyond the final day of lectures, **10 October**, without the permission of the Head of School, Assoc. Professor Peter Whiteford. The Head of School may *in exceptional circumstances* grant extensions up until **7 November**. The University does not permit us to accept work after this date.

Mandatory Requirements

The minimum paper requirements which must be satisfied include completion of all three pieces of internally assessed work by **10 October at the very latest**, and attendance at **70% of tutorials** (i.e. at least seven out of eleven).

Please note: 'A student who has received an overall mark of 50% or more, but failed to satisfy a mandatory requirement for a course, will receive a K grade for the course, while a course mark less than 50% will result in the appropriate fail grade (D, E, or F)' (*2008 Calendar*, Assessment Statute, 4.3(b), p. 100).

Workload

You should expect to spend, on average, about **11 hours per week** on work for this paper, *in addition to* the lectures and tutorials. Note that this is a rough guideline only, which will vary from student to student and from week to week.

Website

<<http://blackboard.scs.vuw.ac.nz/>>

Some material for ENGL/THEA 208 in 2008 will be online as part of the 'Blackboard' project. This will include the material on this handout, announcements, assignments, grades, and very brief lecture summaries (note that these are **not** a substitute for attendance at lectures!). You will need to **register with the Student Computing Suite** to access the ENGL/THEA 208 website. To do this, take your ID card to the administrator in the Computing Suite on the second floor (entry level) of the Library, Rankine Brown building. Registration will also allow you to use the computer facilities in the Computing Suite. Information on how to use the computers in the Suite is available in the booklet *Introduction to Student Computing* produced by the Library and Information Technology Services, as well as online at <http://www.vuw.ac.nz/scs/services/services.aspx>

Academic integrity and plagiarism

Academic integrity is about honesty – put simply it means *no cheating*. All members of the University community are responsible for upholding academic integrity, which means staff and students are expected to behave honestly, fairly and with respect for others at all times.

Plagiarism is a form of cheating which undermines academic integrity. The University defines plagiarism as follows:

The presentation of the work of another person or other persons as if it were one's own, whether intended or not. This includes published or unpublished work, material on the Internet and the work of other students or staff.

It is still plagiarism even if you re-structure the material or present it in your own style or words.

Note: It is however, perfectly acceptable to include the work of others as long as that is acknowledged by appropriate referencing.

Plagiarism is prohibited at Victoria and is not worth the risk. Any enrolled student found guilty of plagiarism will be subject to disciplinary procedures under the Statute on Student Conduct and may be penalized severely. Consequences of being found guilty of plagiarism can include:

- an oral or written warning,
- cancellation of your mark for an assessment or a fail grade for the course,
- suspension from the course or the University.

Find out more about plagiarism, and how to avoid it, on the University's website:

www.victoria.ac.nz/home/studying/plagiarism.html

General University Statutes and Policies

Students should familiarise themselves with the University's policies and statutes, particularly the Assessment Statute, the Personal Courses of Study Statute, the Statute on Student Conduct and any statutes relating to the particular qualifications being studied; see the *Victoria University Calendar* available in hardcopy or under "about Victoria" on the Victoria homepage at:

http://www.victoria.ac.nz/home/about_victoria/calendar_intro.html

Information on the following topics is available electronically under "Course Outline General Information" at:

<http://www.victoria.ac.nz/home/about/newspubs/universitypubs.aspx#general>

- Student and Staff Conduct
- Academic Grievances
- Academic Integrity and Plagiarism
- Meeting the Needs of Students with Impairments
- Student Support

ENGL/THEA 208 Lecture Timetable 2008

[DC David Carnegie LH Linda Hardy GM Geoff Miles MW Matt Wagner]

7 July	Introduction	GM
8	Renaissance staging	DC
11	The idea of the play	GM
14	From morality play to <i>Richard III</i>	GM
15	<i>Richard III</i>	GM
18	<i>Richard III</i>	GM
21	<i>Richard III</i>	GM
22	<i>Richard III</i> : theatrical issues	MW
25	<i>Richard III</i> : theatrical issues	MW
28	Shakespeare's language 1	GM
29	CLASS TEST [compulsory]	---
1 Aug	<i>A Midsummer Night's Dream</i>	MW
4	<i>A Midsummer Night's Dream</i>	MW
5	<i>A Midsummer Night's Dream</i>	MW
8	Renaissance staging 2: the New Globe	DC
11	<i>A Midsummer Night's Dream</i> : theatrical issues	MW
12	<i>A Midsummer Night's Dream</i> : theatrical issues	MW
15	Shakespeare's language 2	GM
MID-TRIMESTER BREAK		
1 Sept	<i>Hamlet</i> [FIRST ESSAY DUE]	GM
2	<i>Hamlet</i>	LH
5	<i>Hamlet</i>	LH
8	<i>Hamlet</i>	LH
9	<i>Hamlet</i> : theatrical issues	MW
12	<i>Hamlet</i> : theatrical issues	MW
15	Shakespeare on film	DC
16	<i>Measure for Measure</i>	LH
19	<i>Measure for Measure</i>	LH
22	<i>Measure for Measure</i>	LH
23	<i>Measure for Measure</i> : theatrical issues	DC
26	<i>Measure for Measure</i> : theatrical issues [SECOND ESSAY DUE]	DC
29	<i>Cymbeline</i>	GM
30	<i>Cymbeline</i>	GM
3 Oct	<i>Cymbeline</i>	GM
6	<i>Cymbeline</i> : theatrical issues	DC
7	<i>Cymbeline</i> : theatrical issues	DC
10	The idea of the play: retrospect	GM/LH

Video Screenings

Optional video/DVD screenings of plays on the course will take place on **Tuesday evenings from 5.10**, in a room to be announced. Please enter these dates in your diary. The longer plays (*Richard III* and *Hamlet*) are divided over two screenings. If you cannot come to the screenings, you can watch the plays in the Audio-Visual Unit in the Library. **Note that if audience numbers drop below 15, further screenings will be cancelled.**

15 July	<i>Richard III</i> —first half, 120 mins (BBC version, dir. Jane Howell, VIS 137)
22 July	<i>Richard III</i> —second half, 105 mins
5 Aug	<i>A Midsummer Night's Dream</i> —115 mins (BBC version, dir. Elijah Moshinsky, VIS 153)
2 Sept	<i>Hamlet</i> —first half, 120 mins (Kenneth Branagh's film, VIS 2834)
9 Sept	<i>Hamlet</i> —second half, 120 mins
16 Sept	<i>Measure for Measure</i> —145 mins (BBC version, dir. Desmond Davis, VIS 56)
30 Sept	<i>Cymbeline</i> —175 mins (BBC version, dir. Elijah Moshinsky, VIS 1388)

Some other screen versions available for viewing in the Library:

Richard III: Laurence Olivier's film, DVD 3529/VIS 225; Ian McKellen's film, VIS 3018; English Shakespeare Company, VIS 944.

A Midsummer Night's Dream: Peter Hall, Royal Shakespeare Company, VIS 2175; Max Reinhart's 1935 film, VIS 2170; Mendelssohn, VIS 344; *MND* on CD-ROM, CDR 108.

Hamlet: BBC version (with Derek Jacobi), VIS 1685; Laurence Olivier's film, DVD 2247; Tony Richardson's film (with Nicol Williamson), VIS 191; Kozintsev's Russian film, VIS 969; Franco Zeffirelli's film (with Mel Gibson), VIS 1001; Michael Almereyda's film (with Ethan Hawke), DVD 633; Open University Workshop, VIS 1893.

No other versions of *Measure for Measure* or *Cymbeline* are currently available.

ENGL/THEA 208: SHAKESPEARE

A SELECT BIBLIOGRAPHY

Background and Reference

COMPANIONS AND ENCYCLOPEDIAS

- Campbell, Oscar James, and Edward G. Quin. *A Shakespeare Encyclopedia*. London: Methuen, 1981.
- De Grazia, Margareta, and Stanley Wells. *The Cambridge Companion to Shakespeare*. Cambridge: Cambridge U.P., 2001.
- Dutton, Richard, and Jean E. Howard. *A Companion to Shakespeare's Works*. 4 volumes. Oxford: Blackwell, 2003. (Vol. 1, The Tragedies; 2, The Histories; 3, The Comedies; 4, The Poems, Problem Comedies, Late Plays.)
- Kastan, David Scott (ed.). *A Companion to Shakespeare*. Oxford: Blackwell, 1999.
- McDonald, Russ. *The Bedford Companion to Shakespeare: An Introduction with Documents*. Boston: Bedford, 1996. [Excellent brief introduction.]
- Trussler, Simon. *Shakespearean Concepts: A dictionary of terms and conventions, influences and institutions, themes, ideas, and genres in the Elizabethan and Jacobean drama*. London: Methuen, 1989.
- Wells, Stanley, and Lena Cowen Orlin. *Shakespeare: An Oxford Guide*. Oxford: Oxford Univ. Press, 2003.

SHAKESPEARE'S LIFE

- Duncan-Jones, Katherine. *Ungentle Shakespeare: Scenes from his Life*. London: Arden Shakespeare, 2001. [A controversial revisionist biography.]
- Greenblatt, Stephen. *Will in the World: How Shakespeare Became Shakespeare*. New York: Norton, 2004. [Imaginative account of Shakespeare's development.]
- Schoenbaum, S. *William Shakespeare: A Compact Documentary Life*. New York: Oxford Univ. Press, 1977. [The standard biography.]
- Shapiro, James. *1599: A Year in the Life of William Shakespeare*. London: Faber, 2005. [Particularly relevant to *Hamlet*.]

SHAKESPEARE'S TIMES

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- Saccio, Peter. *Shakespeare's English Kings: History, Chronicle, and Drama*. New York: Oxford U.P., 1977. [Historical background of the history plays.]
- Wells, Robin Headlam. *Shakespeare, Politics and the State*. London: Macmillan, 1986. [Much contemporary material on Elizabethan political ideas and practice.]

SHAKESPEARE'S LANGUAGE

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Dramaturgy and Staging

- Beckerman, Bernard. *Shakespeare at the Globe 1599–1609*. New York: Routledge, 1962.
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- Dessen, Alan C. *Elizabethan Drama and the Viewer's Eye*. Chapel Hill: U. of North Carolina, 1977.
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- Salgado, Gamini. *Eyewitnesses of Shakespeare: First Hand Accounts of Performances 1590–1890*. London: Chatto and Windus, 1975.

Useful selective performance criticism of individual Shakespeare plays will be found in the 'Text and Performance' series published by Macmillan, and the similar 'Shakespeare in Performance' series published by Manchester University Press.

EDITIONS WITH AN EMPHASIS ON STAGE PRODUCTION

- Griffiths, Trevor R. (ed.). *A Midsummer Night's Dream*. Shakespeare in Production. Cambridge: Cambridge U.P., 1996.
- Hapgood, Robert (ed.). *Hamlet*. Shakespeare in Production. Cambridge: Cambridge U.P., 1999.

Critical Works

ON THEATRICALITY AND THE IDEA OF THE PLAY

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- Burns, Edward. *Character: Acting and Being on the Pre-Modern Stage*. New York: St Martin's, 1990.
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- Warren, Gary. *Reinventing Shakespeare: A Cultural History from the Restoration to the Present*. London: Hogarth, 1989. [Entertaining, irreverent account of the history of Shakespeare's reputation.]
- Young, David P. *Something of Great Constancy: The Art of 'A Midsummer Night's Dream'*. New Haven: Yale U.P., 1966.

Videos and CD-ROMs

Shakespeare's Globe. Learning Media, Wellington. VIS 1618.

Reading Shakespeare. VIS 2118.

Playing Shakespeare. Nine videotapes with John Barton and members of the Royal Shakespeare Company. Listed in the Library catalogue not under the series title but individual titles: *The Two Traditions* (VIS 1436), *Using the Verse* (VIS 1435), *Language and Character* (VIS 1433), *Set Speeches and Soliloquies* (VIS 1434), *Irony and Ambiguity* (VIS 1437), *Passion and Coolness* (VIS 1439), *Rehearsing the Text* (VIS 1432), *Exploring a Character* (VIS 1438), *Poetry and Hidden Poetry* (VIS 1431).

Editions and Adaptations of Shakespeare (CD-ROM). CDR 46.

Shakespeare: His Life, Times, and Works, by Samuel Schoenbaum (CD-ROM). CDR 31.

The Arden Shakespeare: Texts and Sources for Shakespeare Study (CD-ROM). CDR 137

The Norton Shakespeare, ed. Stephen Greenblatt (CD-ROM). CDR 133.

Some Useful Internet Addresses

<http://shakespeare.palomar.edu>

Mr William Shakespeare and the Internet. The most comprehensive Shakespeare site.

http://www.shaksper.net/archives/files/internet_sites.html

Shaksper (The Global Electronic Shakespeare Conference) guide to internet resources on Shakespeare.

<http://web.uvic.ca/shakespeare/>

Shakespeare: Internet Editions. Old-spelling texts of the plays and information on Shakespeare's life and times.

<http://vos.ucsb.edu/>

The Voice of the Shuttle. A comprehensive Humanities database. Follow links to English literature, Renaissance and 17th century.

<http://lion.chadwyck.co.uk>

Literature Online. 'A fully searchable library of more than 330,000 works of English and American poetry, drama and prose, plus biographies, bibliographies and key criticism and reference resources.'

<http://www.global-language.com/enfolded.html>

The Enfolded Hamlet. The three texts of Hamlet (Q1, Q2, F) set out for comparison.