



LONDON SOUTH BANK
UNIVERSITY

unit guide

Shakespeare:
Text and
Performance

PES-3-327

Faculty of Arts
and Human
Sciences

2007/2008



become what you want to be

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1.0 UNIT DETAILS

Unit Title:	Shakespeare: Text and Performance
Unit Level:	3
Unit Reference Number:	PES-3-327
Credit Value:	15 CAT points
Student Study Hours:	150
Contact Hours:	30
Private Study Hours:	120
Course(s):	English, English Studies
Year and Semester:	2006-07, semester 2
Unit Coordinator:	Ms Gill Foster
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Subject Area:	Arts, Media and English
Summary of Assessment Method:	2 x 2,000-word essays

2.0 SHORT DESCRIPTION

This unit offers students the chance to engage with a selection of Shakespeare's drama, on the page, on stage, and on film. Shakespeare's range as a dramatist will be conveyed by moving from the early to the late plays, and exploring different generic categories such as comedy, history, and tragedy.

3.0 AIMS OF THE UNIT

- to familiarise students with the variety of Shakespeare's drama
- to develop students' engagement with performance criticism
- to develop students' engagement with theoretical approaches to Shakespeare.

4.0 LEARNING OUTCOMES

4.1 Knowledge and Understanding

On successful completion of the unit, you will be able to:

- compare and contrast different examples of Shakespearean drama
- analyse aspects of Shakespeare in performance, either staged or on film
- demonstrate an ability to integrate into your analysis a coherent understanding of theoretical approaches to Shakespeare.

4.2 Transferable Skills

You will have the opportunity to develop:

- interactive skills through seminar and workshop activities
- oral communication skills through seminar discussion
- public reading/speaking skills through presentations and dramatic reading.

5.0 ASSESSMENT OF THE UNIT

There will be two 2,000-word essays, each worth 50% of the unit, the first to be submitted in the middle of the semester and the second when the teaching programme has been completed. Essay questions will be given out during the semester.

The pass mark for the unit is 40%. The pass mark for each element is 30%. In order to pass the unit, students must attain a mark of over 30% for each element.

Reminder re. plagiarism. The act of plagiarism is to pass off as your own work the ideas or thoughts of someone else without giving credit to that person by quoting the reference to the original. Your work will be penalised if you do this. Your attention is drawn to the LIS Help Sheet 04, available on the LISA website (<http://www.lisa.lsbu.ac.uk/helpsheets/hs04.pdf>). This is a very helpful introductory guide for students on the subject of plagiarism, and it is your responsibility to familiarise yourself with it.

6.0 INTRODUCTION TO STUDYING THE UNIT

6.1 Overview of the Main Content

This advanced level single-author course will offer an in-depth study of Shakespearean drama. Students will further develop the critical and theoretical approaches learned in the first two years of degree level study, and learn to incorporate into their analysis an understanding of issues of performance. The performance element of this unit will focus primarily on film versions of Shakespeare plays, but also if possible on current theatre productions (e.g. at Shakespeare's Globe).

6.2 Overview of Types of Classes

The two-hour classes will incorporate lecture and seminar elements, and use will be made of video and other relevant visual aids. Before each class, you must have read the appropriate set text; since much of the unit will be concerned with how these texts have been adapted for film, a knowledge of the film on its own will not be sufficient for you to understand or participate in the classes.

6.3 Importance of Student Self-Managed Learning Time

Study time outside of class should be spent reading the plays and relevant secondary literature. There will not be time to screen films in their entirety; students should be aware that most of the films studied in class are available from the Perry Library on DVD.

6.4 Attendance and punctuality

You will be expected to attend all lectures, seminars and individual tutorials promptly. Students who arrive more than 15 minutes late may not be admitted to the session. If there is a very good reason why you need to miss an occasional lecture you need to try to provide advance notification of this. This course also involves attendance at theatre visits and workshops. These are an integral part of the course and have been pre-booked for you. Attendance is therefore compulsory.

7.0 THE PROGRAMME OF TEACHING, LEARNING AND ASSESSMENT

Week 1:

This week's lecture will introduce the course and discuss some of the key issues surrounding the development of the stage from medieval through to Jacobean drama. We will consider these developments in the context of Shakespeare's *Twelfth Night* and consider how far they affect contemporary performances of his work.

Week 2: *Twelfth Night*

We will develop our discussion of *Twelfth Night* focusing in particular on issues of gender, sexuality and transformation. We will consider possible alternative readings of the play and examine two very different film interpretations of the play from Kenneth Branagh and Tim Supple

Week 3-4: *Romeo and Juliet*

In weeks 3 and 4 we shall further consider the treatment of gender in *Romeo and Juliet*. We shall also discuss the play as an example of an early love tragedy. We shall analyse the ways in which contemporary film interpretations of the play aim to engage the younger generation and consider how far these interpretations are products of specific socio-historic cultural influences.

Week 5 – 6: *Richard III*

We will relate *Richard III* to the theatrical conditions for which it was written, examining features of early Elizabethan performance such as the platform stage and discussing Weimann's distinction between the locus and platea. We will also consider Shakespeare's debt to medieval morality drama and the character of the Vice. In week 6 we will examine Loncraine's film interpretation of the play.

Week 7: Globe theatre workshop – text tbc.

The lecture will take the form of a practical workshop at The Globe Theatre. We will explore the nature of the stage, the actor/audience relationship and the Elizabethan audience experience of the live text. We will also examine notions of authenticity in the light of the Globe theatre project. The workshop will be based on a particular play tbc.

Week 8-9: *Macbeth*

"Is this a dagger that I see before me?" In *Macbeth* Shakespeare explores notions of the unconscious and the supernatural that allowed him to utilise the Elizabethan stage to its maximum capacity. We will examine possible readings of the play including the feminist and the psycho-analytical models. We will also consider the many ways in which *Macbeth* is interpreted for the contemporary audience today.

Week 10 -11: *The Tempest*

In these lectures we will examine Shakespeare's magnificent last play and consider, in particular the theme of power in all its manifestations: magical/patriarchal/political and colonial. We will consider a contemporary post-colonial reading of the play and also the radical film interpretation *Prospero's Books* by Peter Greenaway.

Week 12: Theatre Visit

All being well this week's lecture will be replaced by a visit to Shakespeare's Globe to see a production from the 2007-08 season.

8.0 LEARNING RESOURCES

8.1 Core Materials

Plays:

Twelfth Night, Romeo and Juliet, Richard III, Macbeth, The Tempest plus one further text to be confirmed.

If you're looking for a complete works, the best balance of price and quality is probably The Oxford Shakespeare, ed. Stanley Wells, Gary Taylor et al. For editions of the individual plays, go for the following in descending order of preference: New Arden (3rd series only), Oxford, New Cambridge.

DVDs

Twelfth Night, dir. Kenneth Branagh 1988
Twelfth Night, dir. Tim Supple 1996
Richard III, dir. Richard Loncraine, 1995
Romeo and Juliet, dir. Baz Luhrmann, 1996
Romeo and Juliet, dir. Franco Zeffereilli, 1968
Prospero's Books, dir. Peter Greenaway 1991

8.2 Optional Materials

Barton, John 1984. *Playing Shakespeare*, London, Methuen

Boose, Lynda E. and Richard Burt eds 1997. *Shakespeare, the movie :*

popularizing the plays on film, TV, and video, London, Routledge

Boose, Lynda E. and Richard Burt eds 2003. *Shakespeare, the movie II :*

popularizing the plays on film, TV, video and DVD, London, Routledge

Bradley, A. C. 1992. *Shakespearean tragedy*, Houndmills, Macmillan

Cartmell, Deborah 2000. *Interpreting Shakespeare on screen*, Houndmills,

Macmillan

Chedgzoy, Kate 1995. *Shakespeare's queer children : sexual politics and*

contemporary culture, Manchester, Manchester University Press

- Davies, Anthony and Stanley Wells eds. 1994. *Shakespeare and the moving image : the plays on film and television*, Cambridge, Cambridge University Press
- Dollimore, Jonathan and Alan Sinfield 1994. *Political Shakespeare : essays in cultural materialism*, 2nd edn, Manchester, Manchester University Press
- Drakakis, John ed. 2002. *Alternative Shakespeares*, London, Routledge
- Drakakis, John ed. 1992. *Shakespearean tragedy*, Harlow, Longman
- Gurr, Andrew 1992. *The Shakespearean stage*, Cambridge, Cambridge University Press
- Jackson, Russell ed. 2000. *The Cambridge companion to Shakespeare on film*, Cambridge, Cambridge University Press
- Leggatt, Alexander 1988. *Shakespeare's political drama : the history plays and the Roman plays*, London, Routledge
- Parker, Patricia and Geoffrey Hartman eds 1995. *Shakespeare and the question of theory*, London, Routledge
- Rackin, Phyllis 1990. *Stages of history : Shakespeare's English chronicles*, Ithaca, Cornell University Press
- Reynolds, Peter 1991. *Shakespeare: text into performance*, London, Penguin
- Righter, Anne 1967. *Shakespeare and the idea of the play*, Harmondsworth, Penguin
- Shaughnessy, Robert ed. 1998. *Shakespeare on film*, Houndmills, Macmillan
- Weimann, Robert 1978. *Shakespeare and the popular tradition in the theater : studies in the social dimension of dramatic form and function*, London, Johns Hopkins University Press

LSBU also subscribes to the journal *Shakespeare Quarterly*.