

**City University of Hong Kong
Course Syllabus**

**offered by Department of English
with effect from Semester A in 2019/20**

Part I Course Overview

Course Title:	Shakespeare: Film, Text, Performance
Course Code:	EN4578
Course Duration:	1 semester
Credit Units:	3
Level:	B4
Proposed Area: <i>(for GE courses only)</i>	<input checked="" type="checkbox"/> X Arts and Humanities <input type="checkbox"/> Study of Societies, Social and Business Organisations <input type="checkbox"/> Science and Technology
Medium of Instruction:	English
Medium of Assessment:	English
Prerequisites: <i>(Course Code and Title)</i>	None
Precursors: <i>(Course Code and Title)</i>	None
Equivalent Courses: <i>(Course Code and Title)</i>	None
Exclusive Courses: <i>(Course Code and Title)</i>	None

Part II Course Details

1. Abstract

(A 150-word description about the course)

This course introduces students to the plays of Shakespeare through representative selection of his plays and their adaptations across media and cultures. Students will study the plays as poetic drama, with special attention to how they have been – and might be – performed on stage and screen. Students will also have opportunities to perform scenes from Shakespeare’s plays and create their own video adaptation of a selected scene.

2. Course Intended Learning Outcomes (CILOs)

(CILOs state what the student is expected to be able to do at the end of the course according to a given standard of performance.)

No.	CILOs	Weighting* (if applicable)	Discovery-enriched curriculum related learning outcomes (please tick where appropriate)		
			A1	A2	A3
1.	Study Shakespeare’s work with special attention to how his plays have been adapted across media and cultures.		X		
2.	Discuss Shakespeare’s significance as a playwright and global figure.		X	X	
3.	Analyze recurring themes, tropes, and conventions in Shakespeare’s plays and discuss how they relate to contemporary global culture.		X	X	
4.	Interpret Shakespeare’s plays through writing, discussion, and performance and build confidence with the language and ideas through a creative adaptation.		X	X	X
		100%			

* If weighting is assigned to CILOs, they should add up to 100%.

A1: Attitude

Develop an attitude of discovery/innovation/creativity, as demonstrated by students possessing a strong sense of curiosity, asking questions actively, challenging assumptions or engaging in inquiry together with teachers.

A2: Ability

Develop the ability/skill needed to discover/innovate/create, as demonstrated by students possessing critical thinking skills to assess ideas, acquiring research skills, synthesizing knowledge across disciplines or applying academic knowledge to self-life problems.

A3: Accomplishments

Demonstrate accomplishment of discovery/innovation/creativity through producing /constructing creative works/new artefacts, effective solutions to real-life problems or new processes.

3. Teaching and Learning Activities (TLAs)

(TLAs designed to facilitate students’ achievement of the CILOs.)

TLA	Brief Description	CILO No.					Hours/week (if applicable)
		1	2	3	4	5	
Lecture	The instructor delivers interactive multimedia lectures in which the history, biography and work of Shakespeare as well as the use of various literary techniques are explained and illustrated.	X	X	X			
Readings	Students engage in interactive	X	X	X	X		

	dramatic readings of selected scene, experimenting with various interpretations and modes of delivery.							
Film	Students watch excerpts of film adaptations of Shakespeare's plays, comparing these screen versions to the text and to other adaptations.	X	X	X	X			
Discussion	Students discuss and debate various interpretations of Shakespeare's work and the implications of these interpretations.	X	X	X	X			
Writing	Students will respond to the plays through in-class writings based on prompts given by the teacher.	X	X	X	X			

4. Assessment Tasks/Activities (ATs)

(ATs are designed to assess how well the students achieve the CILOs.)

Assessment Tasks/Activities	CILO No.						Weighting*	Remarks
	1	2	3	4				
Continuous Assessment: 100 %								
Film Analysis	X	X	X	X			30%	Students write an analysis of a film based on a Shakespeare play, with extensive reference to the text.
Writing Exercises	X	X	X	X			30%	Students respond to questions given by the teacher in class or online.
Video Project		X	X	X			30%	Students produce a video of around 6 – 10 minutes of a scene or scenes from a Shakespeare play.
Participation	X	X	X	X			10%	Based on active contribution to the course
Examination: <u> 0 </u> % (duration: _____, if applicable)							100%	
							100%	

* The weightings should add up to 100%.

5. Assessment Rubrics

(Grading of student achievements is based on student performance in assessment tasks/activities with the following rubrics.)

Assessment Task	Criterion	Excellent (A+, A, A-)	Good (B+, B, B-)	Fair (C+, C, C-)	Marginal (D)	Failure (F)
1. Film Analysis	Analysis and theoretical engagement	Analysis is detailed, nuanced and well supported. Analysis is successfully connected to relevant theoretical discussions.	Analysis is detailed and generally well supported. Some clear attempt formulating analysis around relevant theoretical discussions.	Analysis is supported with examples but needs more detail. Some clear attempt formulating analysis around relevant theoretical discussions but not entirely successful or convincing.	Analysis is needs more detail and support. Little attempt at formulating analysis around relevant theoretical discussions.	The analysis appears to be off topic or only loosely related to the task. The writer may have misunderstood the question.
	Language	Lexicogrammar is extremely accurate, idiomatic, varied and appropriate to the register.	Lexicogrammar is usually accurate, idiomatic, varied and appropriate to the register. Minor issues do not negatively affect comprehension.	Lexicogrammar is frequently accurate, idiomatic, varied and appropriate to the register. Relatively few issues have only a limited, negative effect on comprehension.	Lexicogrammar is inaccurate and/or unidiomatic and/or lacks appropriate variation or control of register, significantly disrupting comprehension.	Serious problems exist with the lexicogrammar. It is inaccurate and/or unidiomatic and/or lacks appropriate variation or control of register, frequently and seriously disrupting comprehension.
	organisation	a very effective structure and focus of project; highly coherent and cohesive; clear progression of ideas	an effective structure and focus of project; coherent and cohesive; clear progression of ideas	an effective structure and focus of project with some lapses; not always coherent and cohesive	structure and focus of project is not always clear; little progression of ideas	structure and focus of project is unclear; no progression of ideas
2. Writing Exercises	Engagement and Support	Demonstrates a very detailed understanding of the course readings. Specific and accurate support	Demonstrates a good understanding of relevant texts with some specific support	Demonstrates fairly good understanding of relevant texts, but lacking in detail. There may be some inaccuracies.	Demonstrates a superficial understanding of relevant texts. Support is not always detailed or accurate.	Demonstrates a minimal understanding of relevant texts and/or lacking in content.

	Originality of ideas	The main ideas of the response are sharp, creative, and compelling.	The response is coherent and contains some elements of creativity and originality.	Main ideas are mostly clear but the response may be lacking in terms of specific or original ideas.	The main ideas are not always clear and the response appears to be lacking in terms of originality or relevance.	The response appears to be off topic or ideas are generally incoherent.
3. Video Project	Language	Exceptionally well composed. Words are used with precision and accuracy. A wide variety of sentence structures are used.	Strong control of language and a wide lexical range. Grammatical structures are varied and well constructed. Small errors may persist but the meaning is sharp and clear.	Effective and functional control. Basic ideas are communicated effectively. Errors cause minimal distraction.	There is a high density of errors, causing strain for the reader. The meaning is sometimes lost or unclear	Almost every sentence has some kind of error, which causes serious problems for the reader. The meaning is often lost or distorted.
	Content	Content is highly original, detailed, and compelling	Content is thoughtful and original. There may be some lack of details.	Elements of B and C	Content is lacking in originality and detail.	The content is insufficient and/or substantially lacking in detail
	Design	Visually appealing and effectively organized	Visually appealing and effectively organized with some inconsistencies	Elements of B and C	Lacking in clear organization. Design is inappropriate and ineffective	The design is confusing, unclear, or non-existent
4. Participation	Participation in in-class activities	Makes significant contribution to in-class discussion and completes tasks satisfactorily.	Makes occasional contribution to in-class discussion and completes the tasks satisfactorily.	Seldom makes adequate contribution to in-class group discussion and in class tasks.	Little evidence of participation in class; completes very few in-class tasks.	Fails to sufficiently participate in in-class activities (including discussion and other tasks)

Part III Other Information (more details can be provided separately in the teaching plan)

1. Keyword Syllabus

(An indication of the key topics of the course.)

Shakespeare, Drama, Performance, Tragedy, Comedy, History, Film, Adaptation

2. Reading List

2.1 Compulsory Readings

(Compulsory readings can include books, book chapters, or journal/magazine articles. There are also collections of e-books, e-journals available from the CityU Library.)

1.	Four plays (Arden or other annotated edition) selected by the instructor.
2.	Selected Shakespeare's sonnets
3.	Additional readings provided by the instructor
4.	Various films, such as: <i>Macbeth</i> . Dir. Justin Kurzei. Perfs. Michael Fassbender and Marion Cotillard. 2015. <i>Throne of Blood</i> . Dir. Akira Kurosawa. Perfs. Toshiro Mifune and Takashi Shimura. 1957. <i>Romeo and Juliet</i> . Dir. Baz Luhrmann. Perfs. Leonardo DiCaprio and Claire Danes. 1996. <i>West Side Story</i> . Dir. Jerome Robbins and Robert Wise. Perfs. Natalie Wood and Richard Breymer. 1961. <i>King Lear</i> . Dir. Trevor Nunn. Perfs. Ian McKellen and Romola Garai. 2008. <i>Ran</i> . Dir. Akira Kurosawa. Perfs. Tatsuya Nakadai and Mieko Harada. 1985. <i>Twelfth Night</i> . Dir. Trevor Nunn. Perfs. Helena Bonham Carter, Nigel Hawthorne, Ben Kingsley, Imogen Stubbs and Mel Smith. 1996. <i>She's the Man</i> . Dir. Andy Fickman. Perfs. Amanda Bynes and Channing Tatum. 2006.

2.2 Additional Readings

(Additional references for students to learn to expand their knowledge about the subject.)

1.	Greenblatt, Stephen. (2005). <i>Will in the World: How Shakespeare Became Shakespeare</i> . New York: W. W. Norton
2.	Garber, Marjorie. (2005) <i>Shakespeare After All</i> . New York: Anchor.
3.	Russell Jackson. (2007). <i>The Cambridge Guide to Shakespeare on Film</i> . New York and Cambridge: Cambridge University Press.

