


**LITERATURA DAS ILLAS BRITÁNICAS EN LINGUA  
INGLESA: SEMINARIO 2  
GUÍA DOCENTE ECTS**

Código:  
301512622

Titulación: <i>Filoloxía Inglesa</i>		Curso ou ciclo: <i>5º</i>		Cuadrimestre: <i>2º</i>	
Créditos: <b>6</b>		Carácter: <i>Optativa de orientación</i>		Lingua na que se imparte: <i>Inglés</i>	
Área de coñecemento: <i>Filoloxía Inglesa (345)</i>					
Departamento: <i>Filoloxía Inglesa, Francesa e Alemá (H04)</i>					
Créditos LRU: <b>6</b> <b>Adaptación a créditos ECTS: 6 (Student Workload 150h)</b>					
<b>In-Class Attendance 56h</b>			<b>Independent and private study 94h</b>		
	<b>ACTIVITIES</b>	<b>IN-CLASS ATT.</b>	<b>INDEPENDENT &amp; PRIVATE STUDY</b>	<b>WORKLOAD TIME FACTOR</b>	<b>TOTAL WORKLOAD (HOURS)</b>
	Theory Sessions	16	24	1,5	40
	Practice Sessions	37	55,5	1,5	92,5
	I-C Tutorials	2	4	2	6
	Term paper Final version	1	10,5	10,5	11,5
	<b>TOTAL</b>	<b>56</b>	<b>94</b>		<b>150</b>

**Profesorado:**

<b>Jorge Luis Bueno Alonso</b>	Despacho(s): <i>B41</i>
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**Horario docente**

Monday, 11-13  
Tuesday, 13-15

**Horario de tutorías**

Monday 13h-15h  
Tuesday 11h-13h  
Wednesday 12h-14h

**OBXECTIVOS E DESTREZAS**

The works of William Shakespeare have always been one of the objects of filmic adaptations based on literary material. Admitting that there are multiple methods that lead to an optimum result when it comes to offer a cinematic rendering of Shakespeare, the aim of this course is twofold:

- On the one hand, we'll consider how Shakespeare-on-Film paradigms of adaptation have evolved, taking into account the theoretical background of film adaptation and film analysis.
- On the other, we'll carry out an in-depth practical analysis of several adaptations – bearing in mind Shakespeare's texts and arguments– from a wide variety of viewpoints.

Special attention will be paid to those cases that display a more creative use of filmic staging, abandoning old-fashioned performative trends in favour of a more gifted handling of filmic

language. As far as the specific competences to be acquired by the student as a result of the subject's learning outcomes, the student, thus, will be able to:

- a) understand and use the fundamental concepts of film analysis and film adaptation of literary material.
- b) offer critical explanations of filmic texts using the concepts of filmic language.
- c) compare from a critical point of view a given filmic text with its main literary source(s), in this case, a film based on Shakespearean material with its source play(s).

<b>TEMARIO</b>
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## **1. THEORY AND PRACTICE OF SHAKESPEARE-ON-FILM ANALYSIS**

### 1.1. THE LIFE AND TIMES OF WILLIAM SHAKESPEARE. ESSENTIAL CONTEXT.

- 1.1.1. Brief sketches for a biography of William Shakespeare: Michael Wood's *In Search of Shakespeare* (2003)

### 1.2. FROM LITERATURE TO FILM: ADAPTATION AND ITS CONTEXTS.

- 1.2.1. Theory and practice of Film Adaptation: Typology and adaptation processes
- 1.2.2. Shakespeare on Screen: A swift overview
- 1.2.3. Interpretation vs. Overinterpretation.

### 1.3. FILM AS TEXT: FUNDAMENTALS OF FILM ANALYSIS.

- 1.3.1. Mise en Scène.
- 1.3.2. Cinematography.
- 1.3.3. Editing.
- 1.3.4. Sound.
- 1.3.5. Film Techniques, Film Form and Narrative.

## **2. SCREENING SHAKESPEARE(S): FROM PLAY-SCRIPT TO SCREENPLAY**

### 2.1. A CHANGE OF PERSPECTIVE TO START WITH: SAME TOPIC, DIFFERENT TARGETS

- 2.1.1. Considering the texts: *Titus Andronicus*
- 2.1.2. Julie Taymor's *Titus* (1999)

### 2.2. *HAMLET*: SAME STORY, DIFFERENT APPROACHES.

- 2.2.1. Considering the text: *Hamlet*
- 2.2.2. Kenneth Branagh's *In the Bleak Midwinter* (1995)
- 2.2.3. Kenneth Branagh's *Hamlet* (1996)
- 2.2.4. Michael Almereyda's *Hamlet* (2000)

### 2.3. *RICHARD III*: SAME STORY, DIFFERENT FILTERS.

- 2.3.1. Considering the text: *Richard III*.
- 2.3.2. Al Pacino's *Looking for Richard* (1996)
- 2.3.3. Richard Loncraine's *Richard III* (1995)

### 2.4. *MACBETH*: SAME STORY, DIFFERENT CULTURE.

- 2.4.1. Considering the text: *Macbeth*
- 2.4.2. Orson Welles' *Macbeth* (1948)
- 2.4.3. Akira Kurosawa's *Throne of Blood* (1957)
- 2.4.4. Mark Brozel's *Macbeth* (2006)

### 2.5. *MUCH ADO ABOUT NOTHING*: SAME COMEDY, DIFFERENT AIM.

- 2.5.1. Considering the text: *Much Ado About Nothing*.
- 2.5.2. Kenneth Branagh's *Much Ado About Nothing* (1993)
- 2.5.3. Brian Percival's *Much Ado About Nothing* (2006)

A pdf version of the syllabus is available at <http://webs.uvigo.es/jlbueno/teachingstuff.htm>

<b>BIBLIOGRAFÍA INDISPENSABLE</b>
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A) The **PHOTOCOPY SET** with all the compulsory theory material. It is available at the faculty's copy shop. It contains the following:

*ON SHAKESPEARE'S LIFE AND TIMES, THEATRE, STYLE AND VERSE:*

- Crystal, David. 2004: "The Language of Shakespeare" in Wells, S. & Orlin, L.W. eds. 2004: *Shakespeare: An Oxford Guide*. Oxford: Oxford University Press.
- Crystal, David & Crystal Ben. 2002: *Shakespeare's Words: A Glossary and Language Companion*. London: Penguin.
- Egan, Gabriel. 2004: "Theatre in London" in Wells, S. & Orlin, L.W. eds. 2004: *Shakespeare: An Oxford Guide*. Oxford: Oxford University Press.
- McDonald, Ross. 2004: "Shakespeare's Verse" in Wells, S. & Orlin, L.W. eds. 2004: *Shakespeare: An Oxford Guide*. Oxford: Oxford University Press.
- Potter, Lois. 2004: "Shakespeare's Life and Career" in Wells, S. & Orlin, L.W. eds. 2004: *Shakespeare: An Oxford Guide*. Oxford: Oxford University Press.
- Wells, Stanley. 2004: "Why Study Shakespeare?" in Wells, S. & Orlin, L.W. eds. 2004: *Shakespeare: An Oxford Guide*. Oxford: Oxford University Press.

*ON FILM ADAPTATION:*

- Bueno, Jorge L. 1999: "La dimensión visual del material literario: ¿Hacia una antropología cinematográfica? Adaptación, transvase y rituales fílmicos en John Huston's *The Dead*", in Caramés, J. L. et al. eds. *El Cine: Otra Dimensión del Discurso Artístico. Volumen I*. Oviedo: Servicio de Publicaciones de la Universidad de Oviedo.
- Stam, Robert. 2005: "Introduction: Theory and Practice of Adaptation" in Stam, R. & Raengo A. eds. 2005: *Literature and Film: A Guide to the Theory and Practice of Film Adaptation*. Oxford: Blackwell.

*ON FILM AS TEXT / FILM ANALYSIS:*

- Abrams, Nathan., Bell, Ian and Udris, Jan. 2001: *Studying Film*. London: Arnold. (Chapter 2.6. "The Language of Film")

*ON SHAKESPEARE ON FILM:*

- Boose, Lynda E. & Burt, Richard. 2003: "Totally Clueless? Shakespeare goes Hollywood in the 1990's" in Boose, L. E. & Burt, R. eds. 2003: *Shakespeare, The Movie: Popularizing the plays on film, tv and video*. London and New York: Routledge.
- Bueno, Jorge L. 2004: 'Baseless fabric' vs. 'Potent art': Towards new perspectives in Shakespeare cinematic revisions" in Moskowich-Spiegel, Isabel. et. al. eds. *Interpretations of English: Essays on Literature, Culture and Film*. Coruña: Universidade da Coruña Press.
- Jackson, Russell. 2002: "From play-script to screenplay" in Jackson, R. ed. 2002: *The Cambridge Companion to Shakespeare on Film*. Cambridge: Cambridge University Press.

B) A **CRITICAL EDITION** of the **WORKS** of William Shakespeare analyzed in this course: *Hamlet*, *King Richard III*, *Macbeth*, *Titus Andronicus*, *Much Ado About Nothing*. Both Arden and RSC editions are recommended.

An expanded bibliographical list is placed on the syllabus available at <http://webs.uvigo.es/jlbueno/teachingstuff.htm>

#### **METODOLOXÍA (FORMA NA QUE SE DESENVOLVE A DOCENCIA)**

This seminar will be conducted following an experimental approach to the ECTS system. The *European Credit Transfer and Accumulation System* (ECTS) is a student-centred system based on the **student workload** required to achieve the objectives of a programme, objectives preferably specified in terms of the *learning outcomes* and *competences to be acquired*. Learning outcomes are sets of competences, expressing what the student will know, understand or be able to do after completion of a process of learning, long or short. Thus, one ECTS credit = 25 working hours for the student. A 6 ECTS credit subject = 150 working hours.

The student workload in the ECTS system consists of the time (**IN-CLASS + INDEPENDENT & PRIVATE STUDY TIME**) required to complete all planned learning activities such as attending practical and theoretical lectures, independent and private study, reading, preparation of projects, etc.

As it is shown in the table above, the **PLANNED LEARNING ACTIVITIES** in this seminar are divided as follows:

- a) **Theory sessions**: In-Class sessions in which the theoretical aspects of the subject will be explained and presented to the students.
- b) **Practice sessions**: In-Class practical sessions in which detailed practical analysis of the films proposed will be conducted. Active participation of the students is required.
- c) **In-Class Tutorials**: Specific tutorials to guide the students in their term paper writing and in other practical aspects of the subject.
- d) **Term paper final version writing**: the estimated amount of time that will be required to write the final version of the term paper after all the preliminary work (reading, taking notes, film critical viewing, draft writing, etc) has been completed.

The **WORKLOAD TIME FACTOR** is used to calculate the amount of time the student needs (both in-class attendance time and independent & private study time) to achieve the objectives of the syllabus. It includes the reading of all the compulsory material (theoretical and practical) and other aspects of the learning process such as personal study, note taking, etc.

#### **PROCEDEMENTOS DE AVALIACIÓN**

The subject will be assessed as follows:

- a) Final exam in May/June 2011. It will have a theoretical part –in which the student will have to show his/her knowledge of the topics exposed throughout the course– and a practical part – in which a clip from the films discussed in the course will be analysed and commented–. [60% of the final mark]
- b) Three short written practical exercises will be handed in throughout the course, at the end of every major section. [15 % of the final mark]
- c) A written term paper (8-10 pp) will have to be composed about any text or topic from the analysed period. The student is free to select the approach and the topic. Although guidance will be given at all times, students are strongly advised to talk with the lecturer for personal assessment. [25% of the final mark]