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| **Study program** | DEPARTMENT OF ENGLISH |
| **Course** | SHAKESPEARE'S THEATRE |
| **Status of the course** | ELECTIVE |
| **Year** | 2017/2018 | **Semester** | VI |
| **ECTS credits** | 3 |
| **Teacher** | DOC.DR.SC. VESNA UKIĆ KOŠTA |
| **e-mail** |  |
| **consultation hours** |  |
| **Associate / assistant** | DR. MONIKA BREGOVIĆ, POSTDOC. |
| **e-mail** | mbregov@unizd.hr |
| **Consultation hours** |  |
| **Place of teaching** |  |
| **Teaching methods** | LECTURES/ SEMINARS |
| **Teaching workload****Lectures + Seminars + Exercises** | 2+1+0 |
| **Examination methods** | 2 WRITTEN EXAMS (MIDTERM, END-OF-TERM), ORAL PRESENTATION, FINAL WRITTEN EXAM |
| **Start date** |  | **End date** |  |
| **Colloquia** | **1. term** | **2. term** | **3. term** | **4. term** |
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| **Examination period** | **1. term** | **2. term** | **3. term** | **4. term** |
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| **Learning outcomes** | * To become acquainted with Renaissance culture, literature and theatre
* To examine the broad political, social and cultural contexts in which Shakespeare's plays appeared
* The ability to analyse and interpret theatre and performance
* The ability to think critically
* The ability to do research independantly
* The ability to share ideas with peers
* The ability to present ideas clearly in speaking and writing
* The ability to use the web as a source of research and information
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| **Enrolment prerequisites** | Students should be enrolled in the 6th semester. |
| **Course subject** | The course provides an introduction into the work of one of the most important playwrights of the Renaissance period – William Shakespeare. During the course, the students will study a selection of Shakespeare's plays, and acquire a set of methods and skills necessary for the analysis of theatre and performance. The students will also become acquainted with contemporary approaches to the study of Renaissance theatre, such as postcolonial criticism, ecocriticism, feminist criticism etc. |
| **Required reading** | **Plays and poetry:**“The Complete Pelican Shakespeare” Eds. Orgel, Stephen and Braunmuller A. R. New York: Penguin Classics. 2002.**Critical reading:**Carlson, Marvin: „Theories of the Theatre: A Historical and Critical Survey, from the Greeks to the Present“. New York: Cornell University Press.Dollimore, Jonathan: „Political Shakespeare: Essays in Cultural Materialism“. New York: Cornell University Press. 1994.Egan, Gabriel: „Green Shakespeare. From Ecopolitics to Ecocriticism“. London&New York: Routledge. 2006. Frye, Northrop: „Anatomy of Criticism“. Princeton: Princeton University Press. 1990.Kott, Jan: „Shakespeare our Contemporary“. New York: W. W. Norton & Company. 1974.Loomba, Ania: „Shakespeare, Race and Colonialism“. Oxford: Oxford University Press. 2002.Rae, Paul: „Lawful Espials? Edward Snowden's Hamlet“. *Theatre Journal*. 2016.Rossiter, Philip: „Angel with Horns and Other Shakespeare Lectures“. London: Longmans. 1961.„Medieval Shakespeare. Pasts and Presents“. Ur. Ruth Morse et al. Cambridge: Cambridge University Press. 2013.„Shakespeare: An Oxford Guide“. Ur. Stanley Wells, Lena Cowen Orlin. Oxford: Oxford University Press. 2003. „Shakespeare: King Lear. A Casebook“, Ur. Frank Kermode. New York: Palgrave Macmillan. 1992.„Shakesqueer. A Queer Companion to the Complete Works of Shakespeare“. Ur. Madhavi Menon. Duke University Press. 2011.„Sidney's The Defense of Poesy and Selected Renaissance Literary Criticism“. Penguin: London. 2004.„The New Cambridge Companion to Shakespeare“ Ur. de Grazia, Margareta, Stanley Wells. Cambridge: Cambridge University Press. 2001. |
| **Additional reading** | Ciglar-Žanić, Janja: „Neka veća stalnost: Shakespeare u tekstu i kontekstu“. Zavod za znanost o književnosti Filozofskog fakulteta Sveučilišta u Zagrebu: Zagreb. 2001.Drakakis, John: „Alternative Shakespeares“, Taylor & Francis e-Library, 2006.Dolimore, Jonathan: Radical Tragedy: Religion, Ideology, and Power in the Drama of Shakespeare and his Contemporaries. New York: Palgrave Macmillan. 2010.Greenblatt, Stephen: „Will in the World: How Shakespeare Became Shakespeare“. New York: W.W. Norton.Montrose, Louis: „The Purpose of Playing: Shakespeare and the Cultural Politics of the Elizabethan Theatre“. Chicago: University of Chicago Press. 1996.Orgel, Stephen: „Imagining Shakespeare“. New York: Palgrave Macmillan. 2003Šporer, David. „Novi historizam: poetika kulture i ideologija drame“. Zagreb: AGM, 2005.Šporer, David. „Poetika renesansne kulture: novi historizam“. Zagreb: Disput. 2007. |
| **Internet resources** | Interview with Andrew Gurr<https://www.youtube.com/watch?v=RXaFBFmQLLc> Interview with Tiffany Stern<https://www.youtube.com/watch?v=92iHcnxQGOk> |
| **Quality assurance** | Student surveys. |
| **Conditions for obtaining signatures** | A minimum of 80 % class attendance; oral presentations. |
| **Assignments of the credits for colloquia, seminars, exercises, exams** | 1 ECTS – attendance 1 ECTS – class participation and oral presentations1 ECTS – preparation for written exams**GRADING SCALE:** < 60 % Fail >= 60 % D > 71 % C > 81 % B > 91 % A  |
| **Assignments of the final grade** | The final grade is based on class participation (15%), presentations (15%) and two written exams (70%). If they fail the midterm or the endterm exam, the students can take the final written exam. |
| **Remarks** | - |

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| **Teaching topics - lectures** |
| **No.** | **Date** | **Title** | **Literature** |
| 1. |  | **Introductory lecture / Course overview.** |  |
| 2. |  | **Elizabethan theatre in context.**theatre and politics; theatre and religion; theatre and censorship; theatre and its audience; Renaissance poetics; Renaissance theatres | “Shakespeare: An Oxford Guide”. “The New Cambridge Companion to Shakespeare”. „Theories of the Theatre: A Historical and Critical Survey, from the Greeks to the Present“ |
| 3. |  | **The theatre of William Shakespeare**key works and influences; Shakespeare’s contemporaries; authorship; bardicide - bardolatry | “Shakespeare: An Oxford Guide”. “The New Cambridge Companion to Shakespeare”. |
| 4. | . | **Shakespeare's sonnets**the sonnet tradition; sonnet rhyming scheme, dedication…. | “Shakespeare: An Oxford Guide”.  |
| 5. |   | ***Hamlet***interpreting Hamlet’s madness; revenge tragedy  | „Shakespeare: An Oxford Guide“. „The New Cambridge Companion to Shakespeare“. |
| 6. |  | ***Hamlet***biopolitics; surveillance, discipline, normativity; totalitarianism and individual resistance; Hamlet as Edward Snowden | „Hamlet. A Modern Perspective“. „Lawful Espials? Edward Snowden's Hamlet“ |
| 7. |  | ***King Lear***tragic elements; King Lear and the theatre of the absurd; the Fool | Kott, Jan: “Shakespeare our Contemporary”. „Theories of the Theatre: A Historical and Critical Survey, from the Greeks to the Present“. |
| 8. |  | ***King Lear***ecocriticism; nature and the supernatural; Renaissance humanism | „Green Shakespeare. From Ecopolitics to Ecocriticism“. |
| 9. |  | ***Richard III***the Tudor myth – affirming or subverting history? | „Angel with Horns“. „Medieval Shakespeare. Pasts and Presents“. |
| 10. |  | ***Richard III***medieval theatre and its influence; asides | „Medieval Shakespeare. Pasts and Presents“. „Theories of the Theatre: A Historical and Critical Survey, from the Greeks to the Present“ |
| 11. |  | ***A Midsummer Night's Dream***archetypal criticism; ‘green world’ of Shakespeare’s comedies; character types  | „Anatomy of Criticism“. |
| 12. |  | ***A Midsummer Night's Dream***dreams, desire and the irrational; the play and the performance |  “Shakespeare our Contemporary”. |
| 13. |  | ***Antony and Cleopatra***non-Elizabethan ‘other’; racial difference |  “Shakespeare, Race and Colonialism”. |
| 14. |  | ***Antony and Cleopatra***gender and *queer*  |  „Shakespeare, Race and Colonialism“. „Shakesqueer. A Queer Companion to the Complete Works of Shakespeare“. |
| 15. |  | **Closing lecture** |  |

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| **Seminars** |
| **No.** | **Date** | **Title** | **Literature** |
| 1. |  | **Introductory lecture / Course overview.** |  |
| 2. |  | **Elizabethan theatre in context**Sidney’s ‘Defense of Poesy’ | „Sidney's The Defense of Poesy and Selected Renaissance Literary Criticism“. |
| 3. |  | **The theatre of William Shakespeare**Student presentations |  |
| 4. |  | **Shakespeare's sonnets***Close reading* |  |
| 5. |  | ***Hamlet***Student presentations |  |
| 6. |  | ***Hamlet****Close reading* |  |
| 7. |  | ***King Lear****Close reading* |  |
| 8. |  | ***King Lear***Student presentations |  |
| 9. |  | ***Richard III****Close reading* |  |
| 10. |  | ***Richard III***Student presentations |  |
| 11. |  | ***A Midsummer Night's Dream***Student presentations |  |
| 12. |  | ***A Midsummer Night's Dream****Close reading* |  |
| 13. |  | ***Antony and Cleopatra***Student presentations |  |
| 14. |  | ***Antony and Cleopatra****Close reading* |  |
| 15. |  | **Closing lecture**(Student presentations). |  |

Instructor: Dr. Monika Bregović