

Course unit (module) title		Code	
William Shakespeare seminar			
Lecturer(s)		Department(s) where the course unit (module) is delivered	
Coordinator: Dr. Linara Bartkuvienė		Department of English Philology Faculty of Philology	
Study cycle		Type of the course unit (module)	
BA		Elective	
Mode of delivery	Period when the course unit (module) is delivered	Language(s) of instruction	
Seminars	Autumn (7)	English	
Requirements for students			
Prerequisites: A very good command of English (C1)		Additional requirements (if any):	
Course (module) volume in credits	Total student's workload	Contact hours	Self-study hours
5	150	32	118
Purpose of the course unit (module): programme competencies to be developed			
The course explores William Shakespeare's three tragedies – <i>King Lear</i> , <i>Macbeth</i> and <i>Coriolanus</i> – and one comedy (<i>As You Like It</i>). The goals of the course are as follows: to help the students understand the nature of Shakespearean tragedy (comedy) (as opposed to Greek tragedy or English medieval tragedy); to explore the distinctiveness of each play and the concerns it shares with other tragedies (comedies); to understand Shakespeare's dialogue with history (British, Scottish, Roman) and historical sources; to introduce students to the themes (anxieties/ tensions/ philosophical, theological questions) that Shakespeare brings to the attention of the 17 th c. audience (readership); to offer a careful analysis of individual plays on their own terms; and to illustrate the power of Shakespeare's poetry and stagecraft. The course seeks to develop literary, analytical, creative competences throughout the analysis and assessment of the poetic, aesthetic, and stylistic features of the works.			
Learning outcomes of the course unit (module)	Teaching and learning methods	Assessment methods	
Generic learning outcomes: students will be able to apply knowledge in academic discourse and outside it; will be able to work autonomously, desining strategies and managing time; will develop analytical and critical thinking (ability to decide on objectives, priorities, mehods, time and resources available to perform a task); will gain knowledge of the subject area, and knowledge of quality orientation (ability to advance systematically in academic work, and ability to evaluate personal achievements properly).			
Subject learning outcomes: students will be able to understand the main characteristics of Shakespearean tragedy/ comedy: to identify	Reading, analysis and discussion of the text; thought mapping.	Formative assessment; tests for the content of the texts.	

types of plots and sources used by Shakespeare; to discuss the multiple plot lines that Shakespeare develops in various plays; to analyze the patterns of action in a play, focusing on how Shakespeare renders action significant on stage; describe the patterns of imagery in a play and discuss how such patterns contribute to meaning in a play.		
Students will learn about the historical context Shakespeare uses for plays and discuss how he adapts the historical aspects for various effects; the students will also learn about the uses Shakespeare makes of English history.	Reading, analysis and discussion of the text; thought mapping.	Formative assessment; tests for the content of the texts.
Students will learn to assess the poetic, aesthetic, and stylistic features of Shakespeare's plays.	Reading, analysis and discussion of the text; thought mapping.	Formative assessment; tests for the content of the texts.

Content: breakdown of the topics	Contact hours						Self-study work: time and assignments	
	Lectures	Tutorials	Seminars	Exercises	Laboratory work/Internship/work placement	Contact hours	Self-study hours	Assignments
<p>Introduction to Shakespeare's tragedy. An account of human condition in <i>King Lear</i>. A family drama and a political story of Britain's union and disunion.</p> <p>☞ Additional material, if there is any need for it, will be uploaded on the VMA throughout the unit.</p>			8			8		<p><i>The Cambridge Introduction to Shakespeare's Tragedies</i> (2007) p. 1-24.</p> <p>1. Test (closed + open questions) for the content of Introduction (p. 1-6) + Chapter 1 "Tragedy Before Shakespeare" (p. 6-24), in: <i>The Cambridge Introduction to Shakespeare's Tragedy</i> (2007)</p> <p><i>The Cambridge Introduction to Shakespeare's Tragedies</i> (2007), Chapter 8 "King Lear" (p. 103-113)</p> <p>Analysis and interpretation of <i>King Lear</i></p> <p>2. Test (closed + open</p>

							questions) for the content of <i>King Lear</i> + Chapter 8 “King Lear” (p. 103-113), in: <i>The Cambridge Introduction to Shakespeare’s Tragedies</i> (2007), Chapter 8 “King Lear” (p. 103-113)
<p>The nature of evil in <i>Macbeth</i>. Appearance/reality dichotomy.</p> <p>§ Additional material, if there is any need for it, will be uploaded on the VMA throughout the unit.</p>		7			7		<p>Analysis and interpretation of <i>Macbeth</i></p> <p>Emma Smith, <i>Macbeth, Language and Writing</i></p> <p>3. Test (closed + open questions) for the content of <i>Macbeth</i> + Emma Smith, <i>Macbeth, Language and Writing</i></p>
<p><i>Coriolanus</i>: a lonely hero, fully alone and fully human.</p> <p>§ Additional material, if there is any need for it, will be uploaded on the VMA throughout the unit.</p>		7			7		<p>Analysis and interpretation of <i>Coriolanus</i></p> <p><i>The Cambridge Introduction to Shakespeare’s Tragedies</i> (2007) – p. 140-153 (Chapter “Coriolanus”)</p> <p>4. Test (closed + open questions) for the content of <i>Coriolanus</i> + chapter “Coriolanus” p.140- 153), in: <i>The Cambridge Introduction to Shakespeare’s Tragedies</i> (2007).</p>
<p>Introduction to Shakespeare’s comedies. Comedy as Idea and Practice (see Assignments). <i>As You Like It</i>: desire and love. Romantic comedy. The pastoral tradition. Pastoral ideal versus political</p>		7			7		<p><i>The Cambridge Introduction to Shakespeare’s Comedy</i> (2008) p. 1-16.</p> <p>5. Test (closed + open questions) for the</p>

<p>violence. Cross-dressing.</p> <p>☞ Additional material, if there is any need for it, will be uploaded on the VMA throughout the unit.</p>								<p>content of Chapter 1 “Introduction: Comedy as Idea and Practice” (p. 1-16).</p> <p>Analysis and interpretation of <i>As You Like It</i></p> <p><i>The Cambridge Introduction to Shakespeare’s Comedy</i> (2007) Chapter 5 “Romantic Comedy” (p. 71-102)</p> <p>6. The Test (closed + open questions) for the content of <i>As You Like It</i> + <i>The Cambridge Introduction to Shakespeare’s Comedy</i> (2008) Chapter 5 “Romantic Comedy” (p. 71 – 102).</p>
Total: 150		32				32	118	

Assessment strategy	Weight, %	Deadline	Assessment criteria
6 tests (10 questions each)	60	Throughout the term (at the dates appointed)	A test (on Shakespeare’s tragedy/comedy) consists of 10 questions, 8 of them are closed, intended to test the knowledge of the text; another 2 questions (see Assignments) are open, prepared at home. Assessment: one question is one point. The duration of the test is 15-20 minutes.
Final test	40	At the end of the course	The final test (10 questions) will cover all the three tragedies and the comedy read throughout the semester; it will also take in the supplementary materials read and discussed in class (see the Assignments section).
Attendance requirements			<p>The student must attend at least 70 per cent of classes since there is a clear and stable relationship between learning (or academic performance) and class attendance. Expecting regular attendance in school also helps prepare students for expectations in the workplace – to be at work on time every day unless there is a legitimate excuse for absence. When in school, students develop skills in teamwork, relationship building, and collaborative problem-solving.</p> <p>If the student fails to meet the minimum attendance requirement threshold (70 per cent), he or she will not be eligible to take the final test in January. They, however,</p>

			will be able to do this in February.
It is required to read all texts on the Required Reading List (not their summaries or plot descriptions available online).			

Author	Year of publication	Title	Issue of a periodical or volume of a publication	Publishing place and house or web link
Compulsory reading				
Shakespeare, W.		King Lear		The Arden Shakespeare (a favorite of scholars and actors) or The Norton Shakespeare (the more academic version with great notes) or The Oxford Shakespeare (a synthesis of the best editions) Oxford Scholarly Editions Online - William Shakespeare module. http://www.oxfordscholarlyeditions.com/view/10.1093/oseo/person.0000001?rskey=xMWLwk&result=187
Shakespeare, W.		Macbeth		The Arden Shakespeare (a favorite of scholars and actors) or The Norton Shakespeare (the more academic version with great notes) or The Oxford Shakespeare (a synthesis of the best editions) Oxford Scholarly Editions Online - William Shakespeare module. http://www.oxfordscholarlyeditions.com/view/10.1093/oseo/person.0000001?rskey=xMWLwk&result=187
Shakespeare, W.		Coriolanus		The Arden Shakespeare (a favorite of scholars and actors) or The Norton Shakespeare (the more

				academic version with great notes) or The Oxford Shakespeare (a synthesis of the best editions) Oxford Scholarly Editions Online - William Shakespeare module. http://www.oxfordscholarlyeditions.com/view/10.1093/oseo/person.00000001?rskey=xMWLwk&result=187
Shakespeare, W.		As You Like It		The Arden Shakespeare (a favorite of scholars and actors) or The Norton Shakespeare (the more academic version with great notes) or The Oxford Shakespeare (a synthesis of the best editions) Oxford Scholarly Editions Online - William Shakespeare module. http://www.oxfordscholarlyeditions.com/view/10.1093/oseo/person.00000001?rskey=xMWLwk&result=187
Secondary reading				
Belliotti, R.A.; Donskis, L. (ed.)	2012	Shakespeare and Philosophy. Lust, Love and Law		New York: Rodopi
Bradley, A. C.	2009	Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, Macbeth		London: Penguin Books
Bloom, H. (ed.)	2010	Macbeth		New York: Bloom's Literary Criticism
Bloom, H.	1998	Shakespeare: The Invention of the Human		New York: Riverhead Books
Cavell, S.	2003	"The Avoidance of Love: A Reading of King Lear", in: <i>Disowning Knowledge in Seven Plays of Shakespeare</i>		Cambridge: Cambridge University Press
Cummings, M. J.	2008	Shakespeare. A Guide to the Complete Works		New York: Xlibris Corporation
Danby, F. J.	1949	Shakespeare's Doctrine of Nature. A Study of <i>King Lear</i>		London: Faber and Faber
Dillon, J.	2007	The Cambridge Introduction to Shakespeare's Tragedies		Cambridge: Cambridge University Press
Garber, M.	2005	Shakespeare After All		New York: Anchor Books
Gay, P.	2008	The Cambridge Introduction		Cambridge: Cambridge

		to Shakespeare's Comedy		University Press
Gay, P.	1994	As She Likes It: Shakespeare's Unruly Women		London, New York: Routledge
Grazia, M. (ed.). Well, S. (ed.)	2010	The New Cambridge Companion to Shakespeare		Cambridge: Cambridge University Press
Grazia, M. and Wells, S. (ed.)	2001	The Cambridge Companion to Shakespeare		Oxford: Oxford University Press
Greenblatt, S.	2004	Will in the World: How Shakespeare Became Shakespeare		New York, London: W. W. Norton & Company
Janik, V.K.	1998	Fools and Jesters in Literature, Art and History		London: Greenwood Press
King James I / Warwick, T.	2016	Demonology: Of King James I		Coleman Rydie
King, R.	2011	Shakespeare. A Beginner's Guide		Oxford: New World
Machiavelli, N. (Mansfield, C. H., Tarcov, N. transl.)	1998	Discourses on Livy		Chicago: The University of Chicago Press
McEachern, C. (ed.)	2013	The Cambridge Companion to Shakespearean Tragedy (2nd edition)		Cambridge: Cambridge University Press
Smith, E.	2013	Macbeth. Language and Writing		London: Bloomsbury
Sun, E.	2010	Succeeding King Lear: Literature, Exposure, and the Possibility of Politics		New York: Fordham University Press

The course description was updated on August 29, 2022