



### COURSE UNIT (MODULE) DESCRIPTION

| Course unit (module) title                      | Code |
|---|------|
| William Shakespeare seminar/ Šekspyro seminaras |      |

| Lecturer(s)                            | Department(s) where the course unit (module) is delivered |
|--|---|
| Coordinator:<br>Dr. Linara Bartkuvienė | Department of English Philology<br>Faculty of Philology   |

| Study cycle | Type of the course unit (module) |
|-------------|----------------------------------|
| BA          | Elective                         |

| Mode of delivery | The period when the course unit (module) is delivered | Language(s) of instruction |
|------------------|---|----------------------------|
| Seminars         | Autumn  | English                    |

| Requirements for students   |                                   |
|-----------------------------|-----------------------------------|
| Prerequisites: English (C1) | Additional requirements (if any): |

| Course (module) volume in credits | Total student workload | Contact hours | Self-study hours |
|-----------------------------------|------------------------|---------------|------------------|
| 5                                 | 150                    | 32            | 118              |

#### Purpose of the course unit (module): programme competencies to be developed

The course delves into the realm of William Shakespeare's three tragedies - *King Lear*, *Macbeth*, and *Coriolanus* - along with one comedy, *As You Like It*. Its primary objectives are as follows:

To help students grasp the essence of Shakespearean tragedy (and comedy), distinguishing it from Greek or English medieval tragedy.

To examine the unique qualities of each play and the common themes they share with other tragedies (or comedies).

To explore Shakespeare's engagement with historical contexts, including British, Scottish, and Roman history, as well as his use of historical sources.

To introduce students to the themes that Shakespeare presented to his 17th-century audience, including various anxieties, tensions, and philosophical and theological questions.

To provide a thorough analysis of each play in its own right, allowing students to appreciate their merits.

To showcase the brilliance of Shakespeare's poetry and mastery of the stage, highlighting the power of his artistic craft.

This course aims to cultivate students' literary, analytical, and creative abilities by thoroughly examining and evaluating the poetic, aesthetic, and stylistic elements within these works.

| Learning outcomes of the course unit (module) | Teaching and learning methods | Assessment methods |
|---|-------------------------------|--------------------|
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| <p><b>Generic Learning Outcomes:</b><br/> Students will demonstrate the ability to apply knowledge effectively in both academic discourse and real-world contexts.<br/> Students will develop autonomy by crafting strategies and effectively managing their time.<br/> Students will foster analytical and critical thinking skills, enabling them to determine objectives, prioritize tasks, select appropriate methods, and allocate time and resources efficiently for task completion.<br/> Students will acquire a comprehensive understanding of the subject area and cultivate a commitment to quality-oriented work, enabling them to systematically advance in their academic pursuits and evaluate their personal achievements accurately.</p> <p><b>Subject-Specific Learning Outcomes:</b><br/> Students will proficiently grasp the main characteristics of Shakespearean tragedy and comedy.<br/> Students will adeptly identify the types of plots and sources Shakespeare draws upon in his works.<br/> Students will skillfully analyze the multiple plot lines developed by Shakespeare in various plays.<br/> Students will critically examine the patterns of action within a play, with a specific focus on how Shakespeare renders action significant on the stage.<br/> Students will competently describe the patterns of imagery present in a play and engage in discussions regarding how these patterns contribute to the overall meaning and impact of the play.</p> | <p>Teaching and Learning Methods:</p> <p>Textual Exploration and Analysis: Involves reading and critically analyzing the text to deepen comprehension and interpretation.</p> <p>Interactive Discussions: Encourages active participation and engagement through thoughtful discussions about the material.</p> <p>Concept Mapping: Utilizes thought mapping techniques to visually organize and connect ideas, enhancing conceptual understanding.</p> <p>These methods create an interactive and comprehensive learning experience, fostering a deeper appreciation and comprehension of the subject matter.</p> | <p>Formative Assessment: Text Content Evaluation</p> <p>In this formative assessment, we will evaluate students' comprehension and retention of the text content through a series of tests. These tests are designed to gauge their understanding of the material covered in the texts. The purpose of this assessment is to provide ongoing feedback to students, allowing for adjustments in teaching and learning strategies as needed.</p> <p>Frequency: Formative assessments will be conducted at regular intervals throughout the course to ensure continuous feedback.</p> <p>Assessment Criteria:</p> <p>Accuracy of comprehension.<br/> Critical thinking and analytical skills.<br/> Effective communication of ideas and concepts.<br/> Feedback: The Instructor will provide constructive feedback promptly after each assessment, highlighting strengths and areas for improvement.</p> |
| <p>Students will explore the historical context employed by Shakespeare in his plays, analyzing his creative adaptations of historical elements to achieve specific dramatic effects. Additionally, students will delve into Shakespeare's utilization of English history as a thematic and narrative backdrop.</p>   |  | <p>This formative assessment approach aims to support students in their learning journey by promoting active engagement with the course material and fostering continuous improvement.</p>  |
| <p>This revised statement maintains clarity while emphasizing the active engagement of students in the learning process and the analytical aspects of the historical context within Shakespeare's works.</p>  |  | <p>If you have any specific details or additional requirements for this assessment method, please feel free to share them for further refinement.</p>   |
| <p>Students will develop the ability to evaluate the poetic, aesthetic, and stylistic elements found within Shakespeare's plays.</p> <p>This revised statement maintains clarity and</p>  |  |   |

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| <p>conciseness while highlighting the learning outcome related to the assessment of these key features in Shakespearean literature.</p> |  |  |
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| <p><b>Content: breakdown of the topics</b></p>   | <p><b>Contact hours</b></p> |                  |                 |                  |  |                      | <p><b>Self-study work: time and assignments</b></p> |  |
|--|-----------------------------|------------------|-----------------|------------------|--|----------------------|---|--|
|  | <p>Lectures</p>             | <p>Tutorials</p> | <p>Seminars</p> | <p>Exercises</p> | <p>Laboratory work<br/>Internship/work<br/>placement</p> | <p>Contact hours</p> | <p>Self-study hours</p>                             | <p>Assignments</p>   |
| <p>Introduction to Shakespearean Tragedy: Exploring Human Condition in <i>King Lear</i></p> <p>In this course, we will delve into the profound themes of Shakespearean tragedy, with a special focus on the exploration of the human condition as depicted in the play <i>King Lear</i>. This timeless work not only serves as a captivating family drama but also weaves a compelling narrative of Britain’s union and disunion on the political stage.</p> <p>🔗 Additional Resources: If necessary, supplementary materials will be made available on the Virtual Learning Environment (VLE) throughout the course 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 Tragedies</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 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> |

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| <p>Exploring the Nature of Evil and the Appearance vs. Reality Dichotomy in <i>Macbeth</i></p> <p>§ Additional Resources: If necessary, supplementary materials will be made available on the Virtual Learning Environment (VLE) throughout the course 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>: An Isolated Hero, Yet Profoundly Human</p> <p>§ Additional Resources: If necessary, supplementary materials will be made available on the Virtual Learning Environment (VLE) throughout the course 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>Exploring Shakespearean Comedies: A Study of <i>As You Like It</i></p> <p>In this course, we will embark on an introduction to Shakespearean comedies, delving into the concept and practice of comedy as both an idea and a theatrical genre. Our primary focus will be on Shakespeare’s play <i>As You Like It</i>, where we will examine themes such as desire and love within the context of romantic comedy. Additionally, we’ll explore the pastoral tradition and the tension between the pastoral ideal and political violence, as well as the intriguing element of cross-dressing in the play.</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 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</i></p>  |

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| <p>☞ Additional Resources: If necessary, supplementary materials will be made available on the Virtual Learning Environment (VLE) throughout the course unit.</p> |  |  |  |  |  |  |  |  |  |           | <p><i>Shakespeare's Comedy</i> (2007) Chapter 5<br/>"Romantic Comedy"<br/>(p. 71-102)</p> <p>6. The Test (closed + open questions) for the content of <i>As You Like It + The Cambridge Introduction to Shakespeare's Comedy</i> (2008) Chapter 5<br/>"Romantic Comedy"<br/>(p. 71 – 102).</p> |
| <b>Total: 150</b>   |  |  |  |  |  |  |  |  |  | <b>32</b> | <b>32</b> <b>118</b>   |

| Assessment strategy                        | Weight, % | Deadline                                     | Assessment criteria   |
|--|-----------|--|---|
| Six tests, each consisting of 10 questions | 60        | Throughout the term (at the dates appointed) | <p>Test on Shakespearean Tragedy/Comedy</p> <p>This test comprises a total of 10 questions, with 8 of them being closed-ended questions designed to assess your knowledge of the text. Additionally, there are 2 open-ended questions, as specified in the assignments, which you will prepare at home.</p> <p>Assessment: Each question carries one point.</p> <p>Duration: The test is expected to take between 15 to 20 minutes.</p>   |
| Final test                                 | 40        | At the end of the course                     | The comprehensive final test, consisting of 10 questions, will encompass all three tragedies and the comedy studied over the semester. It will also incorporate the supplementary materials that have been both read and discussed in class (as detailed in the Assignments section).   |
| Attendance requirements                    |           |  | <p>To foster effective learning and prepare students for future workplace expectations, regular class attendance is essential. Students are expected to attend a minimum of 70 percent of classes. This attendance requirement is grounded in the proven correlation between attendance, academic performance, and the development of important workplace habits, such as punctuality and responsibility. While in school, students also have the opportunity to cultivate valuable skills in teamwork, relationship-building, and collaborative problem-solving.</p> <p>If a student does not meet the minimum attendance requirement threshold (70 percent), they will not be eligible to take the final test in January. However, they will have the opportunity to do so in February.</p> |

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| It is mandatory to read all texts listed in the Required Reading List, and reliance on online summaries or plot descriptions is not permitted. |  |  |  |
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| Author                    | Year of publication | Title      | Issue of a periodical or volume of a publication | Publishing place and house or web link   |
|---------------------------|---------------------|------------|--|--|
| <b>Compulsory reading</b> |                     |            |  |  |
| 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)<br><b>Oxford Scholarly Editions Online - William Shakespeare module.</b> <a href="http://www.oxfordscholarlyeditions.com/view/10.1093/oseo/person.0000001?rskey=xMWLwk&amp;result=187">http://www.oxfordscholarlyeditions.com/view/10.1093/oseo/person.0000001?rskey=xMWLwk&amp;result=187</a> |
| 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)<br><b>Oxford Scholarly Editions Online - William Shakespeare module.</b> <a href="http://www.oxfordscholarlyeditions.com/view/10.1093/oseo/person.0000001?rskey=xMWLwk&amp;result=187">http://www.oxfordscholarlyeditions.com/view/10.1093/oseo/person.0000001?rskey=xMWLwk&amp;result=187</a> |
| 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   |

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|                                    |      |   |  | Shakespeare (a synthesis of the best editions)<br><b>Oxford Scholarly Editions Online - William Shakespeare module.</b> <a href="http://www.oxford-scholarlyeditions.com/view/10.1093/oseo/person.0000001?rskey=xMWLwk&amp;result=187">http://www.oxford-scholarlyeditions.com/view/10.1093/oseo/person.0000001?rskey=xMWLwk&amp;result=187</a>  |
| 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)<br><b>Oxford Scholarly Editions Online - William Shakespeare module.</b> <a href="http://www.oxford-scholarlyeditions.com/view/10.1093/oseo/person.0000001?rskey=xMWLwk&amp;result=187">http://www.oxford-scholarlyeditions.com/view/10.1093/oseo/person.0000001?rskey=xMWLwk&amp;result=187</a> |
|                                    |      |   |  |  |
| <b>Secondary reading</b>           |      |   |  |  |
| 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 to Shakespeare's Comedy  |  | Cambridge: Cambridge University Press  |
| Gay, P.                            | 1994 | As She Likes It:  |  | London, New York:  |

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|  |      | Shakespeare's Unruly Women  |  | 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, 2023.