

HONG KONG BAPTIST UNIVERSITY

COURSE OUTLINE

1. **COURSE TITLE**

Shakespeare as Dramatist

2. **COURSE CODE**

ENGL 3405

3. **NO. OF UNITS**

3 units

4. **OFFERING DEPARTMENT**

English Language and Literature

5. **PREQUISITES**

N.A.

6. **MEDIUM OF INSTRUCTION**

English

7. **AIMS & OBJECTIVES**

This course aims to introduce students to the plays of Shakespeare and his dramaturgy. It purports to analyze Shakespearean drama in its social, cultural, and historical contexts, highlighting the influence of Medieval and Renaissance oral and stagecraft traditions in Shakespeare's world and works. Students are also required to develop their own dramatic portfolio consisting of a performance journal, performance of scenes from selected plays, and engage with and critique the changing traditions of Shakespearean criticism.

8. **COURSE CONTENT**

- I. Introduction: Shakespearean Drama
- II. Shakespeare: His Life and His Dramaturgy
- III. Historical Contexts: The Impact of the Renaissance in Shakespeare's World
- IV. Shakespearean Criticism: Tradition and Innovation

9. COURSE INTENDED LEARNING OUTCOMES (CILOS)

CILO	By the end of the course, students should be able to:
CILO 1	Demonstrate foundational knowledge of Shakespeare's plays and dramatic styles
CILO 2	Contextualize the rise of Shakespearean drama in the Renaissance period
CILO 3	Analyze and discuss the dramaturgy of Shakespeare
CILO 4	Critically examine the evolution of Shakespearean criticism in Renaissance and post-Renaissance contexts
CILO 5	Adapt and perform their own interpretation of scenes from Shakespeare's plays

10. TEACHING & LEARNING ACTIVITIES (TLAs)

CILO No.	TLAs: Students will be asked to:
CILO 1	<ul style="list-style-type: none"> • Analyze the background histories and contexts of pre-Shakespearean drama • Perform a close reading of a variety of Shakespeare's plays • Complete in-class or online discussions on assigned topics
CILO 2	<ul style="list-style-type: none"> • Conduct research on the Renaissance period • Participate in lectures on theoretical and methodological issues • Complete different reading and writing assignments
CILO 3	<ul style="list-style-type: none"> • Discuss the dramaturgy of Shakespeare • View and discuss a dramatic re-enactment of a production according to Shakespearean <i>stagecraft</i>
CILO 4	<ul style="list-style-type: none"> • Identify different schools of Shakespearean criticism • Participate in oral or written presentations and document the changes of Shakespearean criticism
CILO 5	<ul style="list-style-type: none"> • Prepare and rehearse a selected scene • Keep a performance journal • Perform and record selected scenes • Write peer-review reports

11. ASSESSMENT METHODS (AMS)

Type of Assessment	Weighting	CILOs to be addressed	Description of Assessment Tasks
In-class performance and peer evaluation	20%	1,3,5	The acting rehearsals, performance journal and peer evaluation will enable students to develop critical tools to enhance their understanding of Shakespeare's theatrical and language elements.
In-class project and / or on-line assignments	50%	1,2,3,4	The in-class project and/or online assignments will prompt students to evaluate the features, styles, innovations of Shakespearean language and stagecraft, and offer a critical review of a recorded and/or live performance.
Final performance and portfolio	30%	1,2,5	The final assessed performance and portfolio will test students' ability to integrate their knowledge of Shakespeare's dramaturgy, Renaissance background, with the tradition Shakespearean criticism and interpretation of different scripts and performances.

12. TEXTBOOKS / RECOMMENDED READINGS

Main texts

Shakespeare, William. *Arden Shakespeare Complete Works*. Eds. Ann Thompson, David Scott Kastan, Richard Proudfoot. New York: Bloomsbury, 2011.

Bibliography

Artese, Charlotte. *Shakespeare and the Folklore: an Anthology of Stories*. Princeton: Princeton UP, 2019.

Black, Jeremy. *England in the Age of Shakespeare*. Indiana: Indiana UP, 2019.

Blacker, Robert. *Shakespeare in Three Dimensions: the Dramaturgy of Macbeth and Romeo and Juliet*. New York: Taylor and Francis, 2017.

Blank, Paula. *Shakesplish: How We Read Shakespeare's Language*. Stanford: Stanford UP, 2018.

Bate, Jonathan. *How the Classics Made Shakespeare*. Princeton: Princeton UP, 2019.

Cantor, Paul. *Shakespeare's Rome: Republic and Empire*. Chicago: U of Chicago Press, 2017.

Curran, Kevin. *Shakespeare's Legal Ecologies: Law and Distributed Selfhood*. Evanston: Northwestern UP, 2017.

Dahiya, Hema. *Essays on Shakespeare: Texts and Contexts*. Newcastle-upon-Tyne Cambridge Scholars Publishers, 2018.

Fernie, Ewan. *Shakespeare for Freedom: Why the Plays Matter*. Cambridge: Cambridge UP, 2017.

Lake, Peter. *Hamlet's Choice: Religion and Resistance in Shakespeare's Revenge Tragedies*. New Haven: Yale UP, 2020.

Lewis, Rhodri. *Hamlet and the Vision of Darkness*. Princeton: Princeton UP, 2017.

Marcus, Leah S. *How Shakespeare Became Colonial: Editorial Tradition and the British Empire*. New York: Taylor and Francis, 2017.

Monetanari, Anna Maria. *Cleopatra in Italian and English Renaissance Drama*. Amsterdam: Amsterdam UP, 2019.

Pangallo, Matteo. *Playwriting Playgoers in Shakespeare's Theater*. Philadelphia: University of

- Pennsylvania Press, 2017.
- Parker, Herb. *Acting Shakespeare is Outrageous: Playing the Bard for Beginners*. New York: Routledge, 2017.
- Parker, Patricia. *Shakespearean Intersections: Language, Contexts, Critical Keywords*. Philadelphia: University of Pennsylvania Press, 2018.
- Richmond, Hugh Macrae. *Shakespeare Relocated: Studies in Historical Psychology*. New York: Peter Lang, 2018.
- Seth, Lerer. *Shakespeare's Lyric Stage: Myth, Music, and Poetry in the Last Plays*. Chicago: U of Chicago P, 2018.
- Sheppard, Philippa. *Devouring Time: Nostalgia in Contemporary Shakespearean Screen Adaptations*. Montreal: McGill-Queen's UP, 2017.
- Walter, Melissa Emerson. *The Italian Novella and Shakespeare's Comic Heroines*. Toronto: University of Toronto Press, 2019.
- Wells, Stanley. *Shakespeare's Tragedies: a Very Short Introduction*. Oxford: Oxford UP, 2017.
- Whipday, Emma. *Shakespeare's Domestic Tragedies: Violence in the Early Modern Home*. Cambridge: Cambridge UP, 2019.
- Vanhoutte, Jacqueline. *Age in Love: Shakespeare and the Elizabethan Court*. Lincoln, U of Nebraska P, 2019.
- Vaught, Jennifer. *Architectural Rhetoric in Shakespeare and Spenser*. Kalamazoo: Medieval Institute Publications, 2019.

ENGL 3405 SHAKESPEARE AS DRAMATIST		PILO1 <i>Effective Scholarship</i>	PILO2 <i>Academic Literacy</i>	PILO3 <i>English Proficiency</i>	PILO4 <i>Research Skills</i>	PILO5 <i>International Perspective</i>	PILO6 <i>Teamwork/ Employability</i>
CILOs/ PILOs							
CILO 1	Students should be able to demonstrate a good knowledge of the plays of Shakespeare and his dramatic styles	✓					
CILO 2	Students should be able to contextualize the rise of Shakespearean drama in the Renaissance period			✓			
CILO 3	Students should be able to analyze and discuss the dramaturgy of Shakespeare			✓			✓
CILO 4	Students should be able to examine the evolution of Shakespearean criticism	✓					
CILO 5	Students should be able to perform a scene from a selected play			✓			✓
Total		2	0	3	0	0	2

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