***Syllabus***

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| **Department** | **DEPARTMENT OF ENGLISH** | | | | | | | | | | | | | | | **Year** | | | | | | | 2/3 |
| **Course** | SHAKESPEARE’S THEATRE | | | | | | | | | | | | | | | **ECTS** | | | | | | | **3** |
| **Study programme** |  | | | | | | | | | | | | | | | | | | | | | | |
| **Level of study programme** | Undergraduate | | | Graduate | | | | | | Integrated | | | | | | Postgraduate | | | | | | | |
| **Type of study programme** | Single major  Double major | | | University | | | | | | Professional | | | | | | Specialized | | | | | | | |
| **Year of study** | 1 | | | 2 | | | | | 3 | | | 4 | | | | | | | | | 5 | | |
| **Semester** | Winter  Summer | | | I | | | | | | II | III | | | | | IV | | | | | | | V |
| VI | | | | | | VII | VIII | | | | | IX | | | | | | | X |
| **Status of the course** | Compulsory | | | Elective | | | | | | Elective course offered to students from other departments | | | | | | **Teaching Competencies** | | | | | | | YES  NO |
| **Workload** | **2** | **L** | **1** | **S** | | **0** | | **E** | | **Internet sources for e-learning** | | | | | | | | | | | | | YES  NO |
| **Location and time of instruction** | **Classroom 143 – 15:00 –18:00** | | | | | | | | | **Language(s) in which**  **the course is taught** | | | | | | | | English | | | | | |
| **Course start date** | **28 February 2022** | | | | | | | | | **Course end date** | | | | | | | |  | | | | | |
| **Enrolment requirements** | Enrolment in the fourth/sixth semester of study. | | | | | | | | | | | | | | | | | | | | | | |
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| **Course coordinator** | Doc.dr.sc. Vesna Ukić Košta | | | | | | | | | | | | | | | | | | | | | | |
| **E-mail** | [vukic@unizd.hr](mailto:vukic@unizd.hr) | | | | | | | | | | | | **Consultation hours** | | | | | | |  | | | |
| **Course instructor** | Doc.dr.sc. Monika Šincek Bregović | | | | | | | | | | | | | | | | | | | | | | |
| **E-mail** | [mbregov@unizd.hr](mailto:mbregov@unizd.hr) | | | | | | | | | | | | **Consultation hours** | | | | | | | ONLINE, PER APPOINTMENT | | | |
| **Assistant/**  **Associate** |  | | | | | | | | | | | | | | | | | | | | | | |
| **E-mail** |  | | | | | | | | | | | | **Consultation hours** | | | | | | |  | | | |
| **Assistant/**  **Associate** |  | | | | | | | | | | | | | | | | | | | | | | |
| **E-mail** |  | | | | | | | | | | | | **Consultation hours** | | | | | | |  | | | |
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| **Mode of teaching** | Lectures | | | | Seminars and workshops | | | | | Exercises | | | | | E-learning | | | | | | | | Field work |
| Individual assignments | | | | Multimedia and network | | | | | Laboratory | | | | | Mentoring | | | | | | | | Other |
| **Learning outcomes** | | | | |  | | | | | | | | | | | | | | | | | | |
| **Learning outcomes at the Programme level** | | | | |  | | | | | | | | | | | | | | | | | | |
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| **Assessment criteria** | Class attendance | | | | Preparation for class | | | | | Homework | | | | | Continuous evaluation | | | | | | | | Research |
| Practical work | | | | Experimental work | | | | | Presentation | | | | | Project | | | | | | | | Seminar |
| Test(s) | | | | Written exam | | | | | Oral exam | | | | | Other: | | | | | | | | |
| **Conditions for permission to take the exam** | No more than 3 absences. Oral presentation. | | | | | | | | | | | | | | | | | | | | | | |
| **Exam periods** | Winter | | | | | | | | | Summer | | | | | | | Autumn­ | | | | | | |
| **Exam dates** |  | | | | | | | | |  | | | | | | |  | | | | | | |
| **Course description** | 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. | | | | | | | | | | | | | | | | | | | | | | |
| **Course content** | 1. Course instructions.  2. *Hamlet*  3. *Hamlet*  4. *King Lear*  5. *King Lear*  6. *Richard III*  *7.* *Richard III*  8. MIDTERM EXAM  9. *A Midsummer Night’s Dream*  10. *A Midsummer Night’s Dream*  11. *Titus Andronicus*  12. *Titus Andronicus*  13. *Twelfth Night*  14. Final lecture. Closing remarks.  15. END-OF-TERM EXAM  The seminars include a wide range of activities (*close reading*, group work 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*. Eds. Ruth Morse et al. Cambridge: Cambridge University Press. 2013.  Shakespeare: An Oxford Guide. Eds. Stanley Wells, Lena Cowen Orlin. Oxford: Oxford University Press. 2003.  Shakespeare: King Lear. A Casebook, ed. Frank Kermode. New York: Palgrave Macmillan. 1992.  Shakesqueer. A Queer Companion to the Complete Works of Shakespeare. Ed. 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. Eds.. de Grazia, Margareta, Stanley Wells. Cambridge: Cambridge University Press. 2001. | | | | | | | | | | | | | | | | | | | | | | |
| **Additional reading** | 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. 2003 | | | | | | | | | | | | | | | | | | | | | | |
| **Internet sources** |  | | | | | | | | | | | | | | | | | | | | | | |
| **Assessment criteria of learning outcomes** | Final exam only | | | | | | | | | | | | | | | | | | | | |  | |
| Final written exam | | | | | | Final oral exam | | | | | | | Final written and oral exam | | | | | | | | Practical work and final exam | |
| Only test/homework | | | | Test/homework and final exam | | | | | Seminar paper | | | | Seminar paper and final exam | | | | | Practical work | | | | other forms |
| **Calculation of final grade** | e.g. 80% written exam, 20% class participation | | | | | | | | | | | | | | | | | | | | | | |
| **Grading scale** | 0-60 | | | | % Failure (1) | | | | | | | | | | | | | | | | | | |
| 61-70 | | | | % Satisfactory (2) | | | | | | | | | | | | | | | | | | |
| 71-80 | | | | % Good (3) | | | | | | | | | | | | | | | | | | |
| 81-90 | | | | % Very good (4) | | | | | | | | | | | | | | | | | | |
| 91-100 | | | | % Excellent (5) | | | | | | | | | | | | | | | | | | |
| **Course evaluation procedures** | Student evaluations conducted by the University  Student evaluations conducted by the Department  Internal evaluation of teaching  Department meetings discussing quality of teaching and results of student evaluations  Other | | | | | | | | | | | | | | | | | | | | | | |
| **Note /Other** | In accordance with Art. 6 of the *Code of Ethics* of the Committee for Ethics in Science and Higher Education, “the student is expected to fulfil his/her obligations honestly and ethically, to pursue academic excellence, to be civilized, respectful and free from prejudice.”  According to Art. 14 of the University of Zadar's *Code of Ethics*, students are expected to “fulfil their responsibilities responsibly and conscientiously. […] Students are obligated to safeguard the reputation and dignity of all members of the university community and the University of Zadar as a whole, to promote moral and academic values and principles. […]  Any act constituting a violation of academic honesty is ethically prohibited. This includes, but is not limited to:  - various forms of fraud such as the use or possession of books, notes, data, electronic gadgets or other aids during examinations, except when permitted;  -various forms of forgery such as the use or possession of unauthorised materials during the exam; impersonation and attendance at exams on behalf of other students; fraudulent study documents; forgery of signatures and grades; falsifying exam results.”  All forms of unethical behaviour will result in a negative grade in the course without the possibility of compensation or repair. In case of serious violations the *Rulebook on Disciplinary Responsibility of Students at the University of Zadar* will be applied.  In electronic communications only messages coming from known addresses with a first and a last name, and which are written in the Croatian standard and appropriate academic style, will be responded to.  This course uses the Merlin system for e-learning, so students are required to have an AAI account. | | | | | | | | | | | | | | | | | | | | | | |