

<b>Module Title</b>	<b>Shakespeare: Text &amp; Performance</b>
<b>Level</b>	5
<b>Semester</b>	Semester 1 & 2 & Summer School
<b>Ref No:</b>	
<b>Credit Value</b>	20 CAT Points
<b>Student Study hours</b>	Contact hours: 36 Student managed learning hours: 164
<b>Pre-requisite learning</b>	None
<b>Co-requisites</b>	None
<b>Excluded combinations</b>	None
<b>Module Coordinator [Name + e mail address]</b>	Wilf Merrtens <a href="mailto:merrtens@lsbu.ac.uk">merrtens@lsbu.ac.uk</a>
<b>Parent Department</b>	Arts and Creative Industries
<b>Parent Course</b>	BA English with Creative Writing
<b>Description [100 words max]</b>	This module offers students the chance to engage with a selection of Shakespeare's drama, on the page, stage and on film. Shakespeare's range as a dramatist will be conveyed by exploring examples of comedy, history and tragedy and we will be applying feminist theory to a number of the texts as well as exploring responses to interpreting the texts by actors and directors. The module will introduce you to Shakespeare's dramatic texts and changing approaches to their production since their original performances in the Elizabethan and Jacobean theatre. In the opening lecture and in our work on individual plays, we will explore the work of Shakespeare in the context of the politics, religion, social conditions of his own time and ours. We will explore the impact of performers, directors, legislators and critics on the reception and production of Shakespeare's work at different key points.
<b>Aims</b>	The aim of this module is to: <ul style="list-style-type: none"> <li>• to familiarize you with the variety of Shakespeare's drama</li> <li>• to develop your engagement with performance criticism</li> <li>• to develop your engagement with theoretical approaches to Shakespeare</li> </ul>
<b>Learning outcomes</b>	On successful completion of this module, you will be able to: <ul style="list-style-type: none"> <li>• analyse aspects of Shakespeare in performance, either staged or on film</li> <li>• Illustrate an understanding of some of the specific challenges involved in contextualising and interpreting Shakespeare's text</li> <li>• Demonstrate a sophisticated understanding of performance contexts and their potential to transform textual meanings</li> <li>• Demonstrate speaking skills through the presentation of an in-class Shakespeare monologue/dramatic reading</li> </ul>

<b>Employability</b>	This module will prepare students for roles associated with the ability to engage in detailed textual analysis. More broadly, Shakespeare: Text & Performance offers experience of various kinds of dramatic texts, with particular emphasis on the importance of drama within society which underpins many professional fields, including media and education. Transferable skills include analytical skills and confidence in presentation and public speaking.
<b>Teaching &amp; Learning Pattern</b>	The module is delivered either over 12 weeks during the Semester or over 4 weeks in the Summer, through a mix of lectures, seminars, visits to theatre and screenings.
<b>Indicative content</b>	This module includes an in-depth study of Shakespeare's plays in the context of established and contemporary criticism.
<b>Assessment method [Please give details – elements and weightings]</b>	<p>The assessment will consist of two components.</p> <p>1 x performed Shakespeare monologue 1 x scene study (1500 words)</p> <p>The pass mark for each assessment is 40%.</p>
<b>Indicative Reading</b>	<p><b>CORE</b></p> <p>Students will study a selection of Shakespeare plays that might include but not be limited to the following: <i>The Merchant of Venice</i>; <i>Othello</i>; <i>Macbeth</i>; <i>Richard III</i>; <i>A Winter's Tale</i>; <i>Twelfth Night</i>; <i>The Taming of the Shrew</i></p> <p><b>OPTIONAL</b></p> <p>Bradley A.C. 1978. <i>Shakespearean Tragedy</i>, Basingstoke, Palgrave Macmillan.</p> <p>Callaghan, D. ed. 2001. <i>A Feminist Companion to Shakespeare</i>, Oxford, Massachusetts, Blackwell.</p> <p>Callaghan, Dympna 2007. <i>The Impact of Feminism in English Renaissance Studies</i>, Basingstoke, Palgrave Macmillan.</p> <p>Chamberlain, Stephanie 2005. 'Fantasizing Infanticide: Lady Macbeth and the Murdering Mother in Early Modern England', <i>College Literature</i>, 32 (3), 72-91</p> <p>Curry, Julian 2010. <i>Shakespeare on Stage: Thirteen Leading Actors on Thirteen Key Roles</i>, London, Nick Hern.</p> <p>Dollimore, J., &amp; Sinfield, A. eds., 1992. <i>Political Shakespeare</i>, Manchester, Manchester University Press.</p> <p>Habicht, Werner 2001. 'Shakespeare Celebrations in Times of War', <i>Shakespeare Quarterly</i>, 52 (4) 441-455</p> <p>Haverkamp, Anselm 2011. <i>Shakespearean Genealogies of Power: a Whispering of Nothing in Hamlet, Richard II, Julius Caesar, Macbeth, The Merchant of Venice, and The Winter's Tale</i>, New York, Routledge.</p> <p>Jardine, L., 1983. <i>Still Harping on Daughters: Women and Drama in</i></p>

*the Age of Shakespeare*, Brighton, Harvester Press  
Keirnan P., 1999. *Staging Shakespeare at the new Globe*, Basingstoke, Palgrave Macmillan.  
Lomba, A., 2002. *Shakespeare, Race and Colonialism*, Oxford, Oxford University Press.  
Orkin, Martin 1987. 'Othello and the "plain face" Of Racism', *Shakespeare Quarterly*, 38, (2) 166-188  
O'Rourke, James 2003. 'Racism and Homophobia in *The Merchant of Venice*', *English Literary History*, 70 (2) 375-397  
Weimann, R., 1987. *Shakespeare and the Popular Tradition in Theatre*, Maryland, John Hopkins University Press.

**Other Learning Resources**

VLE

Field Trips to performances of relevant plays

Shakespeare on film and video