



Shakespeare and his Afterlives Course Descriptor

Course Title	Shakespeare and his Afterlives	Faculty	English
Course Code	NCHEN537	Course Leader	Dr Daniel Swift
Credit Points	30	Teaching Period	Michaelmas & Hilary
FHEQ Level	5	Date Approved	June 2020
Compulsory/ Optional	Compulsory		
Pre-requisites	None		
Co-requisites	None		

COURSE SUMMARY

This course runs across two terms. In Michaelmas, students study plays by Shakespeare; in Hilary, students will study responses to these same plays from the Eighteenth Century until the present day. These include modernist and Romantic poems and plays, postcolonial adaptations, and film versions.

Shakespeare's central position in the canon is due not only to his works but also to the ways in which those works have provoked others: composers, poets, novelists, and film-makers have all borrowed from and rewritten Shakespeare's plays in countless ways. This year-long focus upon a single author and the rich range of artistic responses to that author will therefore cause students to think about genre theory, adaptation, and intertextuality.

COURSE AIMS

The course aims to:

- Make students familiar with a selection of the plays of William Shakespeare.
- Build on the work done in the NCHEN405 Criticism course by continuing to focus upon rhetoric and figurative language, and on a range of theoretical conversations about literary texts, specifically intertextuality, genre theory, and adaptation theory.
- Prepare students for the comparative work they will do in their Level 6 dissertation.

- Introduce students to a range of other important literary works, from Beckett to Soyinka.

LEARNING OUTCOMES

On successful completion of the course, students should be able to:

KNOWLEDGE AND UNDERSTANDING

- K1b demonstrate knowledge and critical understanding of Shakespeare's plays and literary and other texts written in response to those plays between 1700 and the present, and developments in literary conventions and styles over this period
- K2b understand, analyse and critically evaluate how literature reflects the time in which it is produced
- K3b demonstrate an understanding of the theories concerning genre, intertextuality, and adaptation

SUBJECT-SPECIFIC SKILLS

- S1b use a range of established techniques to discern genre, narrative and realism in literary texts
- S2b effectively construct arguments and analysis concerning the operation of the discourse of love, genre, narrative and realism in literary texts
- S3b effectively distinguish between arguments which have been made concerning the operation of the discourse of love, genre, narrative and realism in literary texts

TRANSFERABLE AND PROFESSIONAL SKILLS

- T1b effectively present written arguments concerning the provenance of texts
- T2b discern similar discourses in a wide range of types of text, and construct comparative analyses of different types of text
- T3b distribute one's time between the four distinct sections of the course by demonstrating personal responsibility and decision making

TEACHING AND LEARNING

Students will have the opportunity to engage with:

- 1 x virtual learning environment (VLE)
- 30 x large-group hours
- 4 x tutorial hours (individual or group tutorial)
- Weekly office hours

Students are required to attend and participate in all timetabled sessions for this course and, with the ongoing support available, to manage their directed learning and independent study.

Total study hours for this course are: 300.

EMPLOYABILITY SKILLS

- Communication skills
- Presentation skills
- Analytical skills

ASSESSMENT

FORMATIVE

Students will be formatively assessed during the course by means of set assignments. These do not count towards the end of year results, but will provide students with developmental feedback, in the form of discussions during tutorials and written comments upon essays.

SUMMATIVE

Assessment will be in two forms:

AE:	Assessment Activity	Weighting (%)	Online submission	Duration	Length
1	Take-home examination	50	Y	24 hours	N/A
2	Examination	50	N	2 hours 15 minutes	N/A

The examinations will consist of a number of questions from which the student will have the choice of answering a specified number. Both examinations and the written assignments will be assessed in accordance with the assessment aims set out in the Programme Specification.

FEEDBACK

Students will receive formal feedback in a variety of ways: written (including via email correspondence); oral (within one-to-one tutorials or on an *ad hoc* basis); and indirectly through discussion during group tutorials. Students will also attend the formal meeting, Collections, at the end of Michaelmas and Hilary in which they will receive constructive and developmental feedback on their term's performance.

Feedback is provided on written assignments (including essays, briefings, and reports) and through generic internal examiners' reports, both of which are posted on the College's VLE.

INDICATIVE READING

Note: Comprehensive and current reading lists for courses are produced annually in the Course Syllabus or other documentation provided to students; the indicative reading list provided below is used as part of the approval/modification process only.

BOOKS

In Michaelmas, students will study plays by Shakespeare. These might, for example, be *A Midsummer Night's Dream*, *Romeo and Juliet*, *Hamlet*, *King Lear*, and *The Tempest*, although this may vary from year to year.

In addition, relevant secondary criticism includes the following:

Bate, Jonathan, *The Genius of Shakespeare* (Oxford University Press, 1998)

Cartelli, Thomas, *Repositioning Shakespeare: National Formations, Postcolonial Appropriations* (Routledge, 1999)

Gilbert, Helen, *Post-colonial Drama: Theory, Practice, Politics* (Routledge, 1996)

Greenblatt, Stephen, *Shakespearean Negotiations: The Circulation of Social Energy in Renaissance England* (Clarendon Press, 1988)

Parker, Patricia, *Shakespeare from the Margins: Language, Culture, Context* (University of Chicago Press, 1996)

Vaughan, Alden T., and Virginia Mason Vaughan, *Shakespeare's Caliban: A Cultural History* (Cambridge University Press, 1991)

INDICATIVE TOPICS

- Genre of Shakespeare’s plays
- Race in Shakespeare’s plays
- Structure in Shakespeare’s plays: scenes, acts, soliloquies, and dialogue
- Textual variants
- Adaptations of Shakespeare’s plays from 1700 to the present day
- Poetic and artistic responses to Shakespeare
- Shakespeare on film
- Post-colonial Shakespeare

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Modifications (As per AQF4)					
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