



Universidad  
de Alcalá

# GUÍA DOCENTE

Shakespeare: del texto a las  
tablas

Shakespeare: from Text to  
Stage

**Grado en Estudios Ingleses**  
**Grado en Lenguas Modernas y**  
**Traducción**

**Universidad de Alcalá**

**Curso Académico 2019/2020**  
**Curso 3º- 4º– Cuatrimestre 2º**

## GUÍA DOCENTE

<b>Nombre de la asignatura:</b>	Shakespeare: del texto a las tablas Shakespeare: from Text to Stage
<b>Código:</b>	251XXX
<b>Titulación en la que se imparte:</b>	Grado en Estudios Ingleses Grado en Lenguas Modernas y Traducción
<b>Departamento y Área de Conocimiento:</b>	Departamento de Filología Moderna Área de Filología Inglesa
<b>Carácter:</b>	Optativa
<b>Créditos ECTS:</b>	8
<b>Curso y cuatrimestre:</b>	3º - 4º curso / 2º cuatrimestre
<b>Profesorado:</b>	Fernando Castanedo Arriandiaga
<b>Tutorías:</b>	A disposición de los alumnos previa cita en: <a href="mailto:fernando.castanedo@uah.es">fernando.castanedo@uah.es</a>
<b>Idioma en el que se imparte:</b>	Inglés

### 1. COURSE DESCRIPTION

William Shakespeare (1564-1616) wrote for a popular audience and was immensely successful. He is also universally regarded as the greatest playwright in English. This may be due to the fact that he has been a major influence not only on the literature written in that language, but on English as the language that has shaped an extremely varied array of cultures. In this course students will read six of his plays, including three comedies: *A Midsummer Night's Dream*, *Twelfth Night*, and *The Tempest*; and three tragedies: *Othello*, *King Lear*, and *Antony and Cleopatra*. The focus of the course will be on the careful, responsive and close reading of these works, trying to come together to a sense of the memorable experiences that they offer us. This will entail paying attention to the issues of the author's life, his sources, of historical and literary contexts, and of the theatrical and textual nature of these oeuvres as we experience them today. We necessarily encounter these plays primarily as readers and with a clear consciousness of their status as masterpieces of English literature. At the same time, however, since we acknowledge that these plays were written originally as scripts for performance, we will seek to learn about and to re-imagine their life on the stage.

### 2. COURSE OBJECTIVES

## Competencias genéricas:

1. Close reading of literary texts.
2. Use of concepts employed in the study of literature.
3. Engage in an awareness of the cultural contexts of literature.
4. Appreciation of the ways in which literary topics are chosen and revisited.
5. Use of bibliography for research; production of oral presentations and essays.

## Competencias específicas:

### Contents

1. Shakespeare's life.
2. Texts and stages. Promptbooks, foul papers, quartos, folios.
3. The six plays: topics, plots, conflicts, characters, language.
4. Shakespeare and English Renaissance culture: literary genres and traditions.
5. The place of Shakespeare in the process of a global canon formation.

### Skills

1. Imagine and describe settings and actions in detail.
2. Identify characters through their language.
3. Compare plays and their topics, plots, conflicts, and characters.
4. Analyze and detect possible cruxes in the works.
5. Produce cogent essays, articulating ideas from different sources.

### Attitudes

1. Active and pertinent individual and group participation in class.
2. Respectful curiosity and interest in the different points of view that may arise.
3. Avoid judgmental attitudes.
4. Appropriate time management to keep up with the readings and assignments.
5. Encourage the linking of works, ideas, and periods to foster creative research.

## 3. COURSE CONTENTS

- Introduction: William Shakespeare (1564-1616) life, times, plays. Key concepts in Shakespearean criticism. Literary genres and Renaissance culture in England.
- Readings (the six plays; about two weeks shall be devoted to each):
  - A Midsummer Night's Dream* (1594-96)
  - Twelfth Night, Or What You Will* (1602)
  - Othello* (1601-3)
  - The History of King Lear* (1605)
  - Antony and Cleopatra* (1606-07)
  - The Tempest* (1611)
- Viewing of film versions of the plays.

## 4. TEACHING AND LEARNING

## 4.1. Workload

Número de horas presenciales	45 hours of in-class lectures, review of materials, group discussion and debate
Número de horas del trabajo propio del estudiante	155 hours of independent study
Total horas	200 hours

## 4.2. Activities, Materials, and Resources

This course may be defined as reading-intensive. Classes will take the format of a seminar. For each assigned reading and viewing students will receive a set of questions to help them reflect on the text and on the film version thereof. They must attend classes with all readings and viewing of materials for that specific session completed, and with the set of questions fully answered in writing and printed out. They shall also be ready to discuss them in depth in each session. In-class quizzes (at least one per play), are designed to encourage close reading of the literary texts, essays, and other materials provided by the instructor – including viewing of the films. Teamwork towards the stage production of an excerpt from one of the plays in the reading list, or an individual staging exercise, and at least one essay will be produced as part of the final grade.

## 5. ASSESSMENT

The course will be graded through continuous assessment –except for students who request and are permitted to take a final exam, in agreement with University rules and regulations\*\*.

### Grading criteria

Students following continuous assessment will be graded according to their performance in these tasks:

- Relevant participation in class and attendance (attendance is mandatory for continuous evaluation students; failing to comply with the minimum requirement for attendance (80%) may lead to fail the course).
- Completion of assigned questionnaires for homework.
- Quizzes and / or tests.
- Written assignments.
- Oral assignments.

Student performance in English shall be taken into account (poor usage will be penalized and may lead to fail the course).

### Grading descriptors

- **Excellent (Sobresaliente):** Students have performed outstandingly in all of the grading criteria. They contribute to class discussions through highly relevant

participation; are always extremely well-prepared and ready; obtain the highest marks in quizzes, tests, and in the written and oral assignments.

- **Very Good (Notable):** Students have performed very well in all of the grading criteria. They contribute to class discussions through relevant participation; are generally well-prepared and ready; obtain high marks in quizzes, tests, and in written and oral assignments.

- **Satisfactory (Aprobado):** Students have performed acceptably in most of the grading criteria. They participate in class discussions; are reasonably prepared; obtain sufficient marks in quizzes, tests, and in written and oral assignments.

- **Fail (Suspenso):** Students have performed unacceptably in most of the grading criteria. They randomly participate in class discussions; are inadequately prepared; obtain poor marks in quizzes, tests, and in written and oral assignments. Students have plagiarized.

\*\* Students who have requested the final exam option (in May, examen de la convocatoria ordinaria) –and have been authorized to take it, will be evaluated by a comprehensive final exam covering all the material of the course. The exam will consist of some shorter identification of excerpts from the plays; longer essay questions; and an in-depth critical analysis of a single text.

The make-up exam (in June, examen de la convocatoria extraordinaria) will follow the same format as the final exam previously described .

## 6. BIBLIOGRAPHY

### Basic Bibliography

#### Shakespeare's Six Plays for the course (Oxford World's Classics, The Oxford Shakespeare):

*A Midsummer Night's Dream*. Peter Holland (ed.), 2008.

*Twelfth Night*. Roger Warren, Stanley Wells (eds.), 1998.

*Othello*. Michael Neill (ed.), 2008.

*King Lear*. Stanley Wells (ed.), 2008.

*Antony and Cleopatra*. Michael Neill (ed.), 2008.

*The Tempest*. Stephen Orgel (ed.), 2008.

#### Scholarship, Biography, Editions, and Criticism (very few essentials):

Alexander, Peter (ed.). *The Complete Works of Shakespeare*. London: Collins, 1951.

Bentley, G. E. *The Jacobean and Caroline Stage*. 7 vols. Oxford: Clarendon Press, 1941-68.

———. *The Professions of Dramatist and Player in Shakespeare's Time, 1590-1642*. Princeton: Princeton UP, 1986.

- Dent, R. W. *Shakespeare's Proverbial Language: An Index*. Berkeley: University of California Press, 1981.
- Evans, G. B. (ed.). *The Riverside Shakespeare*. Boston: Houghton Mifflin, 1974.
- Greenblatt, Stephen (gen. ed.). *The Norton Shakespeare*. New York: W. W. Norton, 2015.
- . *Will in the World. How Shakespeare Became Shakespeare*. New York: W. W. Norton, 2004.
- Greg, W. W. *Aspects of Shakespeare*. Oxford: Clarendon Press, 1933.
- . *The Shakespeare First Folio: Its Bibliographical and Textual History*. Oxford: Clarendon Press, 1955.
- Gurr, Andrew. *Play-going in Shakespeare's London*. 2<sup>nd</sup> ed. Cambridge: Cambridge UP, 1996.
- Muir, Kenneth. *The Sources of Shakespeare's Plays*. London: Methuen, 1977.
- Orgel, Stephen, and A. R. Braunmuller (gen. eds.). *The Pelican Shakespeare*. London: Penguin, 1998-.
- Schoenbaum, S. *William Shakespeare. A Compact Documentary Life*. Oxford: Clarendon Press, 1977.
- Spencer, T. J. B. (gen. ed.). *The New Penguin Shakespeare*. London: Penguin, 1967-.
- Thomson, J. A. K. *Shakespeare and the Classics*. London: George Allen & Unwin, 1952.
- Wells, S., and Gary Taylor. *Modernizing Shakespeare's Spelling, with Three Studies in the Text of 'Henry V.'* Oxford: Clarendon Press, 1979.
- , and Gary Taylor (gen. eds.). *The Oxford Shakespeare*. Oxford: Clarendon Press, 1982. Textual notes in their *William Shakespeare: A Textual Companion*. Oxford, 1987.
- , editor. *The Cambridge Companion to Shakespeare Studies*. Cambridge, Cambridge UP, 1986.