

SUBJECT:	TEATRE ANGLÈS DEL RENAIXEMENT
Code:	28495
Credits:	6
Semester:	1
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CONTENTS

The overall purpose of this course will be to explore aspects of the history of Elizabethan-Jacobean drama by focussing on its two main genres, namely, comedy and tragedy. Though we shall consider essential concepts such as ‘mimesis’, ‘hamartia’ or ‘catharsis’, the course will not seek to produce a theoretical discussion of the notions of ‘comedy’ and ‘tragedy’. Rather, it will attempt to describe and contextualize an evolving practice, and will include the possibility of a critique of dramatic art. The examination of five masterpieces by some of the leading playwrights of the period, including Marlowe, Shakespeare, and Middleton, will allow students to get a sense of the rich variety of the early modern stage and gain an understanding of the complex ways in which drama, culture, and society interacted at this crucial moment of European history.

SYLLABUS

The five plays with which we shall be concerned are

- Christopher Marlowe’s *Dr Faustus*
- William Shakespeare’s *The Merchant of Venice*
Othello
Anthony and Cleopatra
- Thomas Middleton’s *The Changeling*

ASSESSMENT

The practical dimension of the course will require students to take an active part in class. Group discussion will be normal practice and students will be requested to offer a presentation on some specific aspects of the plays, including their performance. All students will have to write two class assignments of no less than 1000 words and sit a final exam in February. Percentages will be as follows:

Class participation and group work: 20%
Assignments: 30%
Final exam: 50%

NB: The command of English will be taken into account when assessing hand-in work, exams, and in the final grade.

BIBLIOGRAPHY

1. Primary Texts

Annotated scholarly editions with full critical apparatus are indispensable. Students are advised to read the plays in the following editions:

- Kastan, David Scott (ed.), *Doctor Faustus*, Norton Critical Editions, W.W. Norton, 2005.
- Jay L. Halio (ed.), *The Merchant of Venice*, The Oxford Shakespeare, OUP, 1998.
- Neill, Michael (ed.), *Othello*, The Oxford Shakespeare, OUP, 2008.
- Neill, Michael (ed.), *Anthony and Cleopatra*, The Oxford Shakespeare, OUP, 2009.
- Bawcutt, N. W. (ed.), *The Changeling*, Revels Student Editions, Manchester UP, 1998.

2. Criticism

Auden, W.H., *The Dyer's Hand*, Vintage, 1989.

Bradley, A.C., *Shakespearean Tragedy*, Penguin Books, 1991.

Dutton, Richard and Jean E. Howard (eds.), *A Companion to Shakespeare's Works: The Tragedies*, Blackwell, 2006.

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Eisaman Maus, Katherine, *Inwardness and Theater in the English Renaissance*, Chicago UP, 1995.

Everett, B., *Young Hamlet. Essays on Shakespeare's Tragedies*, Clarendon Press, 1989.

Goddard, Harold C., *The Meaning of Shakespeare*, 2 vols., The University of Chicago Press, 1951.

Greenblatt, Stephen, *Renaissance Self-Fashioning: From More to Shakespeare*, The University of Chicago Press, 1980.

Jackson, Russell (ed.), *The Cambridge Companion to Shakespeare on Film*, CUP, 2007.

Jones, James Earl, *Othello, Actors on Shakespeare*, Faber and Faber, 2003.

Kermode, Frank, *Shakespeare's Language*, Penguin Books, 2000.

Nuttall, A.D., *Shakespeare the Thinker*, Yale UP, 2007.

Poole, Adrian, *Tragedy: A Very Short Introduction*, Oxford UP, 2005.

Redgrave, Vanessa, *Antony and Cleopatra*, Actors on Shakespeare, Faber and Faber, 2002.

Wells, Stanley (ed.), *Shakespeare: A Bibliographical Guide*, Clarendon Press, 1990.

-----, *Shakespeare and Co.*, Penguin Books, 2008.

