1. Course Title: ENGLISH LITERATURE – SPECIAL COURSE  
Module: SHAKESPEARE

2. Course Code:

3. Duration/Semester: VII and VIII semesters

4. Course Status: RC (Required Course)

5. Instruction Format: lectures and exercises

6. Classes per Week: 4 (2+2)

7. Credits (ECTS):

8. Course Instructors/Associates: Dr Vladislava Gordić-Petković, Associate Professor; Aleksandra Marić, Junior Researcher

9. Course Scope:  
These lectures include general Shakespearean topics (Elizabethan theatre, Shakespearean canon, Elizabethan and Jacobean ages, etc.), Shakespeare's entire opus, Shakespeare's sources, definitions of tragedy, critical methods, reception, etc. The exercises cover excerpts from the plays and are directed at the students' mastering of the great four tragedies – character and plot analysis, emphasis on Shakespeare's language.

**Research papers** are a compulsory part of the course, and their grade forms part of the final grade. The paper is written in English, 5 to 15 pages long, completed according to the term paper regulations that can be obtained in the library. The paper is submitted at the library. Students may select any desired topic (without being required to register for it in advance), but they cannot choose any of the General Topics (the first fourteen on the list below) – the selected topic must be on one of the great tragedies. The paper submission deadline is the day of the written examination.

Next to each topic is a reference from the list of critical sources, which is only a starting point for writing the research paper, but not the entire material – the students must search for references on their own, but may be assisted in this effort by the teacher.

10. Research Paper Topics:

   - **General** in which they are


   2) Shakespearean Theatre (Anthony Burgess, *Shakespeare*)

   3) The Definitions of Tragedy (John Drakakis, *Shakespearean Tragedy*, excerpts from the Introduction: Aristotle and tragedy, Hegel and Bradley on tragedy, Tragedy and the social order)

   4) The Pattern of Shakespeare's Tragedies (A.C. Bradley, *Shakespearean Tragedy*)

   5) Shakespeare on the Elizabethan Stage (Anthony Burgess, *Shakespeare*)
6) Shakespeare and the Elizabethan age (Anthony Burgess, *Shakespeare*)

7) Shakespeare and the Jacobean era (Anthony Burgess, *Shakespeare*)

8) History and Politics in Shakespeare (J.D. Wilson, *The Essential Shakespeare*, V)


10) Moral Order in Tragedy (A.C. Bradley, *Shakespearean Tragedy*)

11) Depiction of Violence in Shakespeare’s Tragedies (M. Gohlke, Shakespeare's Tragic Paradigms, in *Representing Shakespeare*, pp. 172-177)

12) Supernatural in Shakespeare’s Tragedies – Ghosts, Witches and Hallucinations (A.C. Bradley, *Shakespearean Tragedy*)

13) Shakespeare's Life (Anthony Burgess, *Shakespeare*)


- *Hamlet:*

1) The sources and the plot in *Hamlet* (The story of Amleth, Introduction to The New Cambridge Shakespeare *Hamlet*)


3) Soliloquies in *Hamlet* (Wolfgang Clemen, *Shakespeare's Soliloquies*)


5) Revenge in *Hamlet* (Northrop Frye et al, *On Shakespeare*, pp. 82-100)

6) Hamlet's View of the World (Terry Eagleton, *William Shakespeare*, 70-75)

8) The Mousetrap Scene (J.D. Wilson, *What Happens in Hamlet*, pp. 138-153)

9) Ghosts in *Hamlet* (A.C. Bradley, *Shakespearean Tragedy*, see also Margaret Ferguson, "Hamlet, Letters and Spirits" in *Shakespeare and the Question of Theory*, pp. 292-305)


12) Hamlet and Ophelia (J.D. Wilson, *What Happens in Hamlet*, pp. 101-114, A.C. Bradley, *Shakespearean Tragedy*)

13) Hamlet versus Claudius (Margaret Ferguson, "Hamlet, Letters and Spirits" in *Shakespeare and the Question of Theory*, pp. 292-305)

14) Gertrude and Claudius (A.C. Bradley, *Shakespearean Tragedy*)

15) Ophelia's Life Story (Gabrielle Dane, "Reading Ophelia's Madness", www.clas.ufl.edu/english/exemplaria)


18) Plots and Murders in *Hamlet* (Margaret Ferguson, "Hamlet, Letters and Spirits" in *Shakespeare and the Question of Theory*, pp. 292-305)


20) Kenneth Branagh's *Hamlet* (review)

21) Michael Almereyda's *Hamlet* (review)

- *Othello*:

1) *Othello*'s Sources and Plot (Introduction to The New Cambridge Shakespeare *Othello*)

2) The Protagonist's Downfall in *Othello* (A.C. Bradley, *Shakespearean Tragedy*)
3) The Character of *Othello* (A.C. Bradley, *Shakespearean Tragedy*)

4) Love and Jealousy in *Othello* (A.C. Bradley, *Shakespearean Tragedy*)


6) Soliloquies in *Othello* (Wolfgang Clemen, *Shakespeare’s Soliloquies*)

7) Female Characters in *Othello* (A.C. Bradley, *Shakespearean Tragedy*)

8) Shakespeare's Credulous Characters – Othello and Roderigo (A.C. Bradley, *Shakespearean Tragedy*)

9) Iago's Trap (A.C. Bradley, *Shakespearean Tragedy*)

10) The Character of Iago (A.C. Bradley, *Shakespearean Tragedy*)


12) Sex, Lies and Murder in *Othello* (Terry Eagleton, *William Shakespeare*, IV)

13) The Duration of the Action in *Othello* (A.C. Bradley, *Shakespearean Tragedy*)

14) Iago's Misogyny (A.C. Bradley, *Shakespearean Tragedy*)

15) Minor Characters in *Othello* (A.C. Bradley, *Shakespearean Tragedy*)

16) Bianca's Story (Edward Pechter, "Bianca in *Othello*", in *Philosophical Shakespeares*, pp. 364-372)

17) Love in Shakespeare's Tragedies: *Othello* versus *Romeo and Juliet* (Introductions to the New Cambridge Shakespeare *Othello* and The New Cambridge Shakespeare *Romeo and Juliet*)

18) Love in Shakespeare's Tragedies: *Othello* versus *Antony and Cleopatra* (Introductions to the New Cambridge *Othello* and The New Cambridge *Antony and Cleopatra*)

19) Kenneth Branagh's *Othello* (review)

- *King Lear:*
1) The Plot and the Sources of *King Lear* (Introduction to The New Cambridge Shakespeare *King Lear*)

2) Soliloquies in *King Lear* (Wolfgang Clemen, *Shakespeare's Soliloquies*)

3) Double Plot in *King Lear* (A.C. Bradley, *Shakespearean Tragedy*)

4) Lear's Story (A.C. Bradley, *Shakespearean Tragedy*)

5) Lear and Cordelia (Terry Eagleton, *William Shakespeare*, 76-83)


7) Dysfunctional Families in *King Lear* (C.L. Barber, "The Family in Shakespeare's Development", in *Representing Shakespeare*, pp.195-201)

8) Nothing and Nothingness in *King Lear* (Terry Eagleton, *William Shakespeare*, 76-83)


10) Cordelia's Story (A.C. Bradley, *Shakespearean Tragedy*, 263-273)

11) Love and War in *King Lear* (Introduction to The New Cambridge Shakespeare *King Lear*)

12) The Faithful Servants: Kent, Oswald, the Fool (A.C. Bradley, *Shakespearean Tragedy*)

13) Villainous Characters in *King Lear* (A.C. Bradley, *Shakespearean Tragedy*)

14) Gloucester's Blindness and Insight (A.C. Bradley, *Shakespearean Tragedy*)

*Macbeth:*

1) The Plot and the Sources of *Macbeth* (The New Cambridge Shakespeare)

2) The Protagonist's Downfall in *Macbeth* (A.C. Bradley, *Shakespearean Tragedy*)

3) Soliloquies in *Macbeth* (Wolfgang Clemen, *Shakespeare's Soliloquies*)

4) Macbeth's Tragic Flaw (A.C. Bradley, *Shakespearean Tragedy*)
5) Macbeth – A Hero or a Villain? (A.C. Bradley, *Shakespearean Tragedy*)

6) Duncan versus Macbeth (A.C. Bradley, *Shakespearean Tragedy*)


9) Lady Macbeth and Lady Macduff: Images of Woman (A.C. Bradley, *Shakespearean Tragedy*)


12) Images of Children in *Macbeth* (A.C. Bradley, *Shakespearean Tragedy*, note EE; Michael Bristol, "How Many Children Did She Have" in *Philosophical Shakespeares*, pp. 1-33)


N.B. Every topic is one examination question, except film analysis; the first fourteen topics are examination questions for the written part, and they cannot be taken as research paper topics.

11. The Examination:

The examination has three components – the research paper, the written and the oral parts. Three out of the first fourteen topics listed are offered in the written examination, the student chooses one and writes a composition in English. The oral section consists of the answers to two questions: the student chooses which two tragedies he/she will answer, and takes one question from each (in a situation when the teachers are uncertain about the grade, the student also identifies the excerpts from sheets already prepared. They cannot answer a question on the tragedy they have covered in the research paper. The questions cannot be changed.)

12. Readings:


**Shakespeare on the Internet:**

http://www.shakespearemag.com/

http://www.film.com/

www.combustiblecelluloid.com/inthawke

http://www.artscentral.mediacorp.tv.com/

http://www.absoluteshakespeare.com/

http://www.clicknotes.com/

http://www.field-of-themes.com/

http://www.classicnote.com/

www.english-literature.org/essays/shakespeare

http://www.antiessays.com/

http://www.literatureclassics.com/

www.gradesaver.com/classicnotes/titles

http://www.allshakespeare.com/

www.sparknotes.com/shakespeare