1. **Title of the module**

CPLT656 (CP656) – Shakespeare’s Afterlives

1. **School or partner institution which will be responsible for management of the module**

School of European Culture and Languages

1. **The level of the module (Level 4, Level 5, Level 6 or Level 7)**

Level 6

1. **The number of credits and the ECTS value which the module represents**

15 Credits (7.5 ECTS)

1. **Which term(s) the module is to be taught in (or other teaching pattern)**

Autumn or Spring

1. **Prerequisite and co-requisite modules**

None

1. **The programmes of study to which the module contributes**

Optional for BA Comparative Literature (Single and Joint Honours); BA World Literature

Also available as a ‘Wild’ module

1. **The intended subject specific learning outcomes.
On successfully completing the module students will be able to:**

8.1 Accurately deploy techniques of close reading and textual analysis in order to come to a systematic understanding of a range of Shakespeare’s plays and their twentieth-century appropriations;

8.2 Demonstrate a systematic understanding of key aspects of recent critical approaches to Shakespeare’s plays and adaptations of his plays;

8.3 Engage critically with and comment upon these critical approaches as well as to understand the specific cultural, historical and political contexts from which these approaches emerge;

8.4 Demonstrate detailed and high-level understanding of the intertextual relations between texts, and how Shakespeare’s plays have been adapted to new historical and cultural circumstances across the world;

8.5 Evaluate the various ways in which world writers ‘talked back’ to Shakespeare, and how they responded to his canonical discourse with reverence and irreverence, sympathy and antipathy, and homage and parody;

8.6 Demonstrate an ability to assess comparatively the literary, political, historical, and cultural legacy of Shakespeare’s plays in different world-wide locations;

8.7 Demonstrate a cogent understanding of the theory of intertextuality and broader approaches to the ‘translation’ of literary works as cultural acts of adaptation and appropriation, and to appreciate the complexities and limitations of these approaches.

1. **The intended generic learning outcomes.
On successfully completing the module students will be able to:**

9.1 Demonstrate confident oral communication skills;

9.2 Demonstrate refined written communication skills, including the structuring of an original argument;

9.3 Demonstrate the ability to read closely and critically, and to apply a range of critical terms to literary texts;

9.4 Devise and sustain arguments and to solve problems by engaging critically with current critical approaches and methodologies;

9.5 Demonstrate the ability to undertake the comparative analysis of literature, and to understand both the potentialities and the pitfalls of this approach to the discipline.

1. **A synopsis of the curriculum**

How have twentieth-century writers across the world negotiated and appropriated Shakespeare’s omnipresent cultural influence? How have they revised, reinvented, and reimagined his legacy in Europe, Asia, and the Americas (North, Central, and South)? This module focuses on a selection of Shakespeare’s most influential plays (*Hamlet*, *King Lear*, *Macbeth*, and *The Tempest*) in order to examine how their thematic, historical, and cultural concerns have been transplanted to a wide range of global locations including the Caribbean, Germany, Japan, a farm in the USA, and the Argentine Pampas. The module also engages with theoretical notions related to the act of appropriating Shakespeare, including the theory of intertextuality, the Benjaminian concept of the ‘afterlife’ of a text, and Genette’s study of the ‘palimpsest’ as a text derived from a pre-existent text. In addition, the module will reflect on issues of race, gender, and cultural identity embedded in the adaptations of the bard in the various world contexts in which his work has been complexly modernized and redeployed.

1. **Reading list (Indicative list, current at time of publication. Reading lists will be published annually)**

Any edition:

Borges, J.L. ‘*Everything and Nothing*’, ‘*Shakespeare’s Memory*’, and ‘*The Pattern*’.

Kurosawa, A. *Throne of Blood*.

Müller, H. *Hamletmachine*.

Shakespeare, W. *Hamlet*, *King Lear*, *Macbeth*, and *The Tempest*.

Smiley, J. *A Thousand Acres*.

1. **Learning and teaching methods**

Total Contact Hours: 20

Private Study Hours: 130

Total Study Hours: 150

1. **Assessment methods**
	1. Main assessment methods
* Presentation (20 minutes) – 25%
* Essay (3,000 words) – 75%
	1. Reassessment methods
* Reassessment Instrument: 100% Coursework
1. **Map of module learning outcomes (sections 8 & 9) to learning and teaching methods (section12) and methods of assessment (section 13)**

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| **Module learning outcome** | *8.1* | *8.2* | *8.3* | *8.4* | *8.5* | *8.6* | *8.7* | *9.1* | *9.2* | *9.3* | *9.4* | *9.5* |
| **Learning/ teaching method** |  |  |  |  |  |  |  |  |  |  |  |  |
| Private Study | **x** | **x** | **x** | **x** | **x** | **x** | **x** |  | **x** | **x** | **x** | **x** |
| Seminar | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |  | **x** |  | **x** |
| **Assessment method** |  |  |  |  |  |  |  |  |  |  |  |  |
| Presentation | **x** | **x** | **x** | **x** | **x** | **x** | **x** | **x** |  | **x** |  | **x** |
| Essay | **x** | **x** | **x** | **x** | **x** | **x** | **x** |  | **x** | **x** | **x** | **x** |

1. **Inclusive module design**

The School recognises and has embedded the expectations of current equality legislation, by ensuring that the module is as accessible as possible by design. Additional alternative arrangements for students with Inclusive Learning Plans (ILPs)/ declared disabilities will be made on an individual basis, in consultation with the relevant policies and support services.

The inclusive practices in the guidance (see Annex B Appendix A) have been considered in order to support all students in the following areas:

a) Accessible resources and curriculum

b) Learning, teaching and assessment methods

1. **Campus(es) or centre(s) where module will be delivered**

Canterbury

1. **Internationalisation**

The module complies with the University’s internationalisation strategy by examining Shakespeare’s complex legacy across several worldwide locations including the Americas, Europe, and Asia, in order to emphasise the way in which his plays have travelled across history, culture, and language.

**FACULTIES SUPPORT OFFICE USE ONLY**

**Revision record – all revisions must be recorded in the grid and full details of the change retained in the appropriate committee records.**

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| --- | --- | --- | --- | --- |
| Date approved | Major/minor revision | Start date of the delivery of revised version | Section revised | Impacts PLOs (Q6&7 cover sheet) |
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| Revised FSO Jan 2018 |