

## English 332: Advanced Shakespeare Studies

### *Hamlets*

*Professor Newstok*

Fall 2012  
MW 3:00-4:15pm  
Palmer 203

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Office: Palmer 306  
Office hours: Fridays 2-5pm, or by appointment (please *email*)

#### Course description

*Hamlet* is a play that's haunted by its sources, and a play that's since haunted centuries of productions and adaptations. This wide-ranging advanced seminar in literary studies will commence by closely examining the cultural materials that Shakespeare re-shaped for his play. We will devote careful attention to reading, in parallel, multiple quarto editions published during Shakespeare's lifetime, as well as the posthumous Folio version. We will then survey four centuries of engagement with this play, including Goethe's *Wilhelm Meister*; late Victorian performances with female leads; modernist revisions or deflections of the play ("I am not Prince Hamlet"); prose rewritings and spin-offs; and contemporary cinematic versions. As an advanced seminar in the English department, weekly writing assignments will be required, culminating in a major final research paper based on close textual analysis and historical, cultural, and critical contextualization. **Students will be required to participate in a Rhodes symposium on global adaptations of *Hamlet* on October 5.** *Prerequisite: any 200-level literature course (230 or 285 preferred).*

#### Required Texts

- Miola, ed., *Hamlet*
- Bruster, *To Be or Not to Be*
- Bevington, *Murder Most Foul*
- Frequent handouts and considerable independent research

#### Recommended bookmarks on your computer

- *The Oxford English Dictionary (OED)*: <http://www.oed.com/>
- *Early English Books Online (EEBO)*: <http://eebo.chadwyck.com/home>
- *Lexicons of Early Modern English (LEME)*: <http://leme.library.utoronto.ca/>
- *World Shakespeare Bibliography (WSB)*: <http://www.worldshakesbib.org>
- *Shakespeare Search*: <http://www.rhymezone.com/shakespeare/>
- Rhodes "Global Hamlets" symposium <http://www.rhodes.edu/hamlet>
- *Shakespeare at Rhodes*: <http://www.rhodes.edu/shakespeare/>
- *Shakespeare quartos archive*: <http://www.quartos.org>
- *Folger images related to "Hamlet"*: <http://tinyurl.com/FolgerHamlet>
- *BBC interviews*: <http://www.bbc.co.uk/archive/hamlet/>
- *Hamlet citations*: <http://www.hyperhamlet.unibas.ch>
- *Hamlet Haven*: <http://www.hamlethaven.com>
- *Hamletworks*: <http://triggs.djvu.org/global-language.com/ENFOLDED/>
- *Hamlet on the Ramparts*: <http://shea.mit.edu/ramparts/>
- *Project Hamlet*: <http://www.project-hamlet.info/courtyard.html>
- *RSC Hamlet*: <http://www.rsc.org.uk/explore/hamlet/>
- *Nick Hutchison*: <http://nickhutchison.com/actor.shtml>
- *Alex Huang*: <http://alexanderhuang.org>
- *Margaret Litvin*: <http://press.princeton.edu/titles/9582.html>
- *David Schalknyk*: <http://tinyurl.com/HamletDreams>

Schedule—subject to revision, per seminar interest and instructor’s discretion

Aug. 20	<u>Introductions</u> Bevington Introduction	
Aug. 27	<u>Sources—Saxo-Grammaticus; Belleforest</u> Bevington 1	Compare/contrast
*** Sept. 3, Labor Day—no class Monday ***		
Sept. 5	<u>Literary contexts/analogues</u>	Pair handout
Sept. 10	<u>First Quarto vs. Q2/Folio</u> Bevington 3&4; Miola textual notes/appendices 131-50	Parallel reading
Sept. 17	<u>17<sup>th</sup>/18<sup>th</sup> c. Hamlets</u> Bevington chapter 4; Norton criticism 231-44	Explore one performer/edition/adaptation
Sept. 24	<u>19<sup>th</sup> c. Hamlet without “Hamlet”</u> de Grazia (handout); Bevington chapter 5; Norton criticism 245-54	Hamlet and “philosophy”
Oct. 1	<u>Globe, “globe,” globalization</u> Bevington 7; Bosman; Huang; Litvin; Schalkwyk (handouts); Norton afterlives 376-90	Delve into one national tradition
*** Oct. 5, 1-5pm “Global Hamlets” symposium (Blount Auditorium) ***		
Oct. 8	<u>Slow reading</u> Hutchison visit; Bruster book	Responses to symposium
*** Oct. 15, Fall break—no class Monday ***		
Oct. 17	<u>Hamlet on screen</u> Bevington 7; Burt (handout)	Work on one cinematic adaptation
Oct. 22	<u>Hamlet in theory</u> Lupton; Harris; Kottman	Report on one critical approach
Oct. 29	<u>Hamlet’s mothers and others</u>	Reading gender back into the play
Nov. 5	<u>Hamlet spin-offs/afterlives</u>	Three proposals
Nov. 12	<u>Consultation with Professor Newstok</u>	REVISED proposal
Nov. 19	<u>Library research session</u>	Annotated bibliography
*** Nov. 21, Thanksgiving—no class Wednesday ***		
Nov. 26	<u>Peer review</u>	FULL Draft
Dec. 3	<u>In-class presentations</u>	Handout with primary & critical passages
Dec. 10	<u>Revised final paper due</u>	

**Requirements**

**Engagement (25%)** is mandatory, and is broadly conceived to include active **participation** (*listening and responding* to your peers as well as the professor), consistent **preparation** of course readings, **enthusiasm** for assignments, **collaboration** with your peers, and **respect** for the course.

I presume that English majors will habitually read and re-read assignments thoroughly in advance of discussion, arrive on time to class, and participate thoughtfully every day of the semester. As we meet only twice a week, it is particularly important that you dedicate yourself to attending every class session.

**Assignments (25%)** involve weekly exercises designed to help prepare you for your final paper. Unless otherwise indicated, please **submit these via email on Sundays by 5pm. No late work**—there is not enough time in the semester to fall behind with your writing. We will discuss requirements for these assignments in further detail as they approach:

**Final paper (50%)** involve engaging in a **critical dialogue** with other readers (critics) in the history of *Hamlet*, leading to a **15-page** research paper on a topic of your own choice. You are encouraged to ground at least part of your paper in pre-1800 materials.

**Grading:** A 'C' represents satisfactory work; a 'B' represents good work; a 'B+' represent very good work; and an 'A-' (and the occasional 'A') represent extraordinary achievement. This holds true for all of your assignments in the course.

**Policies:** As always, please observe and respect Rhodes guidelines regarding the **Honor Code**; academic dishonesty will not be tolerated, and an Honor Code violation (including plagiarism) will be grounds for **failure in the course**. Your essay for this course must consist of **original work** not previously submitted to another course. Respect the integrity of the course: please turn off **cell phones** and **remove hats** before entering the classroom; please **do not eat during class**. Treat email exchanges with one another and with the professor as **formally composed correspondence**. As ever, please observe the standard policies which apply to all courses in the English Department.