

**Paper: PHF-engl-ELing-B: Aufbaumodul A: Literary/Cultural History and Genres
Shakespeare and Shakespeare Adaptations**

Deadline: 16 September 2011

Number of Pages: 7

- Give your paper an appropriate title.
- **Do not forget to add the “Erklärung”.**
- Please **do not** hand in your paper in a folder! Just clip or staple it together. No plastic covers or envelopes (except if you send it by mail, of course).
- No plagiarism!
- You can either place your paper in the red post box in front of Mrs. Schwarz’ office, send the paper to the English Seminar by mail (no e-mail!) or hand in the papers in my office hour (please note that the office hours in the semester break deviate from my regular office hours).
- Use the set of conventions outlined in “How to write a seminar paper” (to be found at: <http://www.anglistik.uni-kiel.de/index.php/downloads-43.html>). If there are any contradictions between this task sheet and the conventions, please follow the task sheet.
- Secondary literature should be used not only in the chapter(s) dealing with the theoretical background but also in those containing the analysis (exception: very new primary literature/films on which no secondary literature exists).
- If you have further questions, please come to my office hour or send me an e-mail (ann.spangenberg@t-online.de).
- The corrected papers will **not** be returned to you. It is possible (and very advisable!) to come and see the paper in my office hour (from November 2011).

Topics (please choose one of them)

1. In the chapter “Adaptations of Shakespeare”, Fischlin distinguishes between two different ways to approach adaptations: either to judge them according to the criterion of fidelity to the original or to see them more neutrally as recontextualizations. Explain the difference between the two approaches (it might be useful to look for further secondary literature, especially on film adaptations) and apply them to the Branagh and/or the Almereyda *Hamlet* (it is your choice whether to use only one or both of these films). In which ways would our evaluation of the films differ, depending on our view of what an adaptation should be like? Which approach is more useful for an interpretation which tries to do justice to the complexity of the new text?
2. In which ways does Stoppard’s *Rosencrantz and Guildenstern are Dead* take up and transform themes from *Hamlet*? While answering this question, consider why the play can be seen as an adaptation in the narrower sense (use Fischlin’s definitions)?

3. In which ways are the themes, the mood and the atmosphere of the whole play introduced in the first act of Shakespeare's *Hamlet*? How does the arrangement of the scenes, the order in which the protagonists appear and the length, position and form of their utterances in act 1 contribute to the generation of meaning? When answering these questions, consider which functions the first act of a play traditionally serves and how this can be seen in the play. In addition to the introductory chapter from Nünning we read in class, please use at least one further source for the theoretical background of drama (**not** from the internet!).

Essay topic (1 ½ pages) only for those who attended Prof. Horatschek's lecture "Bildungsroman des 20. Jahrhunderts": Analyze Stephen Dedalus' development as an artist. How does he develop? From this exemplary description of the evolvment of an artist, which image of an artist/the creative process/his relationship to society can be deduced? What can be said about Stephen's quality as an artist?

Good luck!