

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

Deadline: as will be indicated by the LSF

The tasks relating to the lectures will be announced later (probably in January). Please note that you will also have to complete those tasks!! Exception: topic for those who attended Prof. Horatschek's lecture "Bildungsroman des 20. Jahrhunderts" (see below).

Number of Pages: 7

- Give your paper a title, i.e. reformulate the topic.
- **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 after the announcement of the results.

Topics (please choose one of them)

1. Stoppard's *Rosencrantz and Guildenstern are Dead* breaks with the formal conventions of classical drama. Also on the level of the content central tenets of the Western tradition (esp. with regard to the conceptualization of the self and the rules of rational reasoning) are being questioned. In which ways and why?
2. Compare Marowitz' ideas (Marowitz, Charles. "Introduction". *The Marowitz Shakespeare*. Charles Marowitz. NY/London: Marion Boyars Publishers, 1978. 11-14, 24-27) on the re-interpretation of Shakespeare (or of classical plays in general) to Fischlin's definitions of adaptation. Where would Marowitz' ideas fit in with regard to the different kinds of adaptations described by Fischlin? How does Marowitz' adaptation of *Hamlet* correspond to his theories (Marowitz, "Introduction")?

3. Choose one of the films we analyzed in class and show how it interprets/varies *Hamlet*. How does the specific use of film language contribute to the creation of that interpretation?

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 evolution 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!