



## Instructor/Class Information

**Instructor:** Kimberlee Gillis-Bridges

**Meeting Times:** M-TH, 9:40-11:50 a.m.

**Location:** Mary Gates 082 and 082A

**Office:** Padelford Hall A-305

**Phone/Voice Mail:** 543-4892

**Email:** kgb@u.washington.edu

**Office Hours:** Tuesdays, 2:30-4:30 p.m., and by appointment

**Web Page:** <http://courses.washington.edu/kgb2lit/hamlet>

## Description

Heather: "It's just like Hamlet said, 'To thine own self, be true.'"

Cher: "Ah, no, uh, Hamlet didn't say that."

Heather: "I think that I remember *Hamlet* accurately."

Cher: "Well, I remember Mel Gibson accurately, and he didn't say that. That Polonius guy did."

Amy Heckerling, *Clueless*

Cher Horowitz's Gibson quotation attests to the way many people encounter Shakespeare's tragedy: via film. In English 200, not only will we examine cinematic and novelistic interpretations, revisions, and expansions of *Hamlet*, but we will also analyze the play itself. By doing so, we will develop strategies for reading and writing about fictional texts. Throughout the term, we will focus on several approaches to literature and film: close reading, structural and thematic analysis, psychoanalysis, and feminist theory. During the first week, we will develop our own interpretations of *Hamlet* before moving to other "readings" of the play, including Aki Kaurismäki's 1987 film *Hamlet Goes Business*, Laurence Olivier's 1948 film *Hamlet*, and John Updike's recent novel, *Gertrude and Claudius*. As we explore the ways other artists have interpreted, recreated, and expanded upon the original text, we will reconsider and revise our own understanding of the play.

English 200 is computer-integrated, with students moving between a wired seminar room and a computer lab during most class meetings. The lab setting allows students to view and offer feedback on their peers' work, collaborate on group activities, and conduct online research. However, technical savvy is not a course prerequisite; students will receive instruction in all technical tools used in the classroom.

## Course Goals and Methodology

Students in the course work toward several goals: learning how to closely analyze the characters, language, structure and themes of fictional texts, using theoretical concepts to interpret literature and developing as critical thinkers and writers who can formulate substantive arguments and explore those arguments with

evidence. Course activities promote active learning, with most class sessions incorporating a mix of mini-lectures, discussion, and group work. The course design—which includes frequent non-graded and graded writing—reflects the importance of writing as a means of learning. Students will write to think through particular questions or passages as well as to articulate what they already know. My role is to provide the tools and resources you will need to advance your own thinking and writing. I will pose questions, design activities to help you think through these questions, and respond to your ideas. Your role is to do the hard work—the critical reading, discussion, and writing. You will analyze texts, generate ideas via writing as well as electronic and face-to-face discussions, develop presentations with your peers, construct written arguments, and use feedback to revise those arguments.

## Requirements

### Class Participation and Preparation Activities

Class discussion constitutes one key method of developing your analytical skills. Thus, I expect prompt, regular attendance and active participation in discussions of texts. You should come prepared for each class session, with required reading or film screenings completed. Throughout the term, I will assign class preparation activities in which you respond to questions or analyze particular passages or characters. These exercises will not only prepare you for class discussions, but they will also provide material for essays. During class discussions, students should plan to ask questions, make comments, summarize their class preparation activities, interpret passages, or contribute to small-group exchanges. Students should also expect me to call on them, as I want everyone to earn full points for class participation. Like all skills, speaking in class becomes easier with practice. I do not expect fully polished analyses in class discussion; rather, your contributions represent ideas for further development.

The wireless seminar room and computer lab present the temptation of email and the web; therefore, students must follow basic ground rules:

- Students should switch off and stow their cell phones before class begins.
- Students will not type when somebody is addressing the class.
- Students will not text, check email, electronically chat, update their social networking status or surf the web during class, unless instructed to do so.

Lack of engagement in class activities, inadequate preparation, and failure to adhere to classroom rules will substantially lower your participation grade for the course.

### Essays

You will complete three essays—a scene staging of *Hamlet*, a comparison of two cinematic adaptations of the play, and an analysis of *Gertrude and Claudius*. In class, we will complete pre-writing activities to help you formulate essay arguments, select effective supporting evidence, and logically organize thoughts. I encourage you to discuss your paper ideas with me in office hours. You may also seek feedback from consultants at the Odegaard Writing and Research Center. During the final week of class, we will work extensively on revision strategies. At that time, you may work with me and your peers to revise up to two of your essays for a new grade. Please note, however, that you may not “revise” non-submitted work. Moreover, lateness deductions apply to the revision grade.

Please title, paginate, type and double-space your essays, using one-inch margins. In the upper left-hand corner of the first page, include your name, the course number, the assignment number, and the due date. Use a commonly installed font (Arial, Garamond, Georgia, Times New Roman, Verdana) for your papers. Students will use Collect It to electronically turn in their essays.

## Presentation

Groups of three to four students will give a twenty-minute presentation that analyzes one filmmaker's adaptation of *Hamlet* and offers a close reading of key scenes.

## Email and Access to Course Web Site

You must have a UW Net ID, a working email account and a way to access the course web site. I will frequently upload schedule changes and other materials to the web. You will often submit class assignments using web-based tools. I also expect to communicate regularly with you—and for you to communicate with each other—via email.

As a student in a computer-integrated course, you have access to Mary Gates 076, a CIC-restricted lab connected to our class network. The lab is open from 1:00-5:00 p.m., Monday through Thursday; changes to these hours are posted on the CIC lab home page: <http://depts.washington.edu/engl/cic/lab.php>.

## Policies

### Lateness Policy

Since class preparation activities form the basis of in-class discussion, I will not accept these assignments late, nor will I allow students to reschedule their group presentations. Essays are due at the time indicated; work submitted after the due date and time will be considered late. Late essays will receive a 10-point deduction per day late, including weekends and holidays. Please note that I will not accept late essay revisions, as such revisions are optional. I will make exceptions to the lateness policy only in cases of documented illness or family emergency.

Technology glitches do not constitute valid excuses for lateness. To avoid computer problems, you should save frequently while working, and you should back up work saved to a hard drive on memory stick or your Dante account. If you use a word processing program other than Microsoft Word, make sure to save in Rich Text Format to avoid file conversion problems.

### Plagiarism Policy

In your class preparation, presentation, and essays, you may draw upon the ideas and words of other writers. However, you must make clear to your audience that you are incorporating another's work by placing quotation marks around exact words and citing the author's name whenever you quote, summarize or paraphrase. Failure to credit sources may result in a failing grade for the assignment, a failing grade for the course, or expulsion from the university. The course links page contains information on when and how to cite sources.

## Textbooks and Films

Copies of all books and films are on reserve at Odegaard Undergraduate Library and Odegaard Media Center.

*Hamlet Goes Business*. Dir. Aki Kaurismäki. Perfs. Pirkka-Pekka Petlius, Esko Salminen, Kati Outinen, Elina Salo. Villealfa Filmproduction Oy, 1987.

*Hamlet*. Dir. Laurence Olivier. Perfs. Laurence Olivier, Jean Simmons, Basil Sydney. J. Arthur Rank Enterprise/Two Cities Films, 1948; Dist. The Criterion Collection, 2000.

Shakespeare, William. *Hamlet*. Folger Library Edition. Ed. Barbara A. Mowat and Paul Werstine. New York: Washington Square Press, 1992.

Updike, John. *Gertrude and Claudius*. New York: Ballantine Books, 2000.

## Other Materials

You must have several reliable ways to bring work from home to lab and vice versa. You may transfer files via FTP, Catalyst's File Manager, email attachment, or memory stick. Because we will frequently view multimedia web sites or film clips on lab computers, you should bring a pair of headphones to class.

## Grading

Grades in English 200 will be computed by points, with 400 points equaling a 4.0, 300 points a 3.0, and so on. If your total falls between grades, I will round up if you score one to five points below the higher grade and round down if you score one to four points above the lower grade. For example, 274 points equals a 2.7 and 275 points a 2.8. Students who score less than 65 points total will receive a 0 for the course, as the UW grading system does not scale grades lower than .7.

Each component of the course is worth the following number of points:

- Class Participation: 60 points
- Class Preparation Assignments: 80 points
- Essays: 220 points
- Presentation: 40 points

Class preparation activities will receive points on a credit/no-credit basis, with full marks awarded to responses that demonstrate genuine engagement with the assigned task. I will evaluate the presentation and essays according to specific standards that I will distribute with those assignments.

## Schedule

This schedule may be altered at any point in the term at the instructor's discretion. Students must complete readings and screen films by the dates listed; all assigned readings are in course textbooks or available via the course web site (W).

| Date | Activity   | Reading   | Due   |
|------|--|---|---|
| 7/22 | Course overview<br><br>Introduction to <i>Hamlet</i> , adaptation, and passage analysis      |   | Complete Student Survey in class  |
| 7/26 | Discuss <i>Hamlet</i> and passage analyses<br><br>Introduction to character analysis         | <i>Hamlet</i> , Act 1 (5-69), "Shakespeare's <i>Hamlet</i> " (xiii-xiv), and "Shakespeare's Life" (xxiv-xxxiii) | Class Preparation Activity: Act 1 passage analysis; bring in hard copy and electronic format      |
| 7/27 | Discuss <i>Hamlet</i> and character analyses   | <i>Hamlet</i> , Act 2 (71-119)  | Class Preparation Activity: Acts 1-2 character analysis; bring in hard copy and electronic format |
| 7/28 | Discuss <i>Hamlet</i> and passage analyses<br><br><i>Hamlet</i> Scene Staging Essay assigned | <i>Hamlet</i> , Act 3 (121-185); "The Cheer and Comfort of Our Eye": <i>Hamlet</i> and Surveillance" (311-316)  | Class Preparation Activity: Act 3 passage analysis; bring in two electronic formats               |

| Date    | Activity   | Reading   | Due  |
|---------|--|---|--|
| 7/29    | Discuss <i>Hamlet</i> and character analyses<br><br>Discuss approaches to scene staging essay  | <i>Hamlet</i> , Act 4 (187-235);<br>“Speaking the Unspeakable: <i>Hamlet</i> and Memory” (316-320)  | Class Preparation Activity: Acts 3-4 character analysis; bring in two electronic formats   |
| 8/2     | Discuss <i>Hamlet</i> and character or passage analyses<br><br>Optional afternoon screening: <i>Hamlet</i> (Olivier, 1948)   | <i>Hamlet</i> , Act 5 (237-287);<br>“‘To Tell My Story’: Unfinished <i>Hamlet</i> ” (320-322); “‘The Undiscovered Country’: <i>Hamlet</i> and the Secrets of Death” (323-326)   | Class Preparation Activity: Act 5 character or passage analysis; bring in two electronic formats   |
| 8/3     | Screen <i>Hamlet Goes Business</i> (Kaurismäki, 1987)<br><br>Discuss sample scene staging essays and develop writing plan and argument for <i>Hamlet</i> Scene Staging Essay<br><br>Group <i>Hamlet</i> adaptation presentation assigned | Sample scene staging essays (W), “How to Read a Film” (W), Kaurismäki, <i>Hamlet Goes Business</i> (1987); <b>we will screen this film in class</b>   | Class Preparation Activity: Response to discussion question on <i>Hamlet Goes Business</i> due by 10:00 p.m. via GoPost  |
| 8/4     | Discuss <i>Hamlet Goes Business</i> (Kaurismäki, 1987)<br><br>Film Comparison Essay assigned   |   |  |
| 8/5     | Discuss <i>Hamlet</i> (Olivier, 1948)  | Olivier, <i>Hamlet</i> (1948); T.S. Eliot, “Hamlet and His Problems” (W)  |  |
| 8/6     |  |   | <i>Hamlet</i> Scene Staging Essay due by 10:00 p.m. via Collect It   |
| 8/7-8/8 |  |   | Weekend homework: watch assigned <i>Hamlet</i> film, develop discussion questions for group meeting, and consider which scenes you want to focus on for your presentation. |
| 8/9     | Discuss assigned film and polish group presentation  | Almereyda, <i>Hamlet</i> (2000); Branagh, <i>William Shakespeare’s Hamlet</i> (1996); Doran, <i>Hamlet</i> (2009); Kozintsev, <i>Gamlet</i> (1964); Kurosawa, <i>The Bad Sleep Well</i> (1960); or Zeffirelli, <i>Hamlet</i> (1990) |  |

| Date | Activity   | Reading  | Due  |
|------|--|--|--|
| 8/10 | <i>Hamlet</i> adaptation presentations   |  |  |
| 8/11 | Discuss sample film comparison essays, tentative theses and evidence<br><br>Discuss <i>Gertrude and Claudius</i>                   | Updike, <i>Gertrude and Claudius</i> , 3-78<br><br>Sample film comparison essays (W) | Tentative thesis and evidence for Film Comparison Essay; bring in two electronic formats<br><br>Class Preparation Activity: Response to discussion question on <i>Gertrude and Claudius</i> due by 10:00 p.m. via GoPost |
| 8/12 | Discuss <i>Gertrude and Claudius</i><br><br><i>Gertrude and Claudius</i> Analysis assigned   | Updike, <i>Gertrude and Claudius</i> , 79-123  |  |
| 8/13 |  |  | Film Comparison Essay due by 10:00 p.m. via Collect It   |
| 8/16 | Discuss <i>Gertrude and Claudius</i> and approaches to writing literary analysis   | Updike, <i>Gertrude and Claudius</i> , 123-210                                       | Class Preparation Activity: Instant draft of <i>Gertrude and Claudius</i> Analysis due by 10:00 p.m. via GoPost  |
| 8/17 | Discuss <i>Gertrude and Claudius</i> Analysis instant drafts<br><br>Course evaluation  |  | <i>Gertrude and Claudius</i> Analysis due by 10:00 p.m. via Collect It   |
| 8/18 | Revision Workshop: Using Feedback to Revise for Content<br><br>In-class writing, peer review, and revision conferences             |  | 1-2 graded essays that you would like to revise or that you have already begun revising; bring in two electronic formats   |
| 8/19 | Revision Workshop: Revising for Style<br><br>In-class writing, peer review, and revision conferences<br><br>Online self assessment |  | One graded essay that you have revised for content; bring in two electronic formats  |
| 8/20 |  |  | 1-2 essay revisions due by 10:00 p.m. via Collect It   |