

## Detailed Textual Study: *Hamlet*

Programme(s) in which it is offered: B.A.B.Ed. English

Course Category: Core	Schedule of Offering: Even
Course Credit Structure: 4	Course Code: LL206
Total Number of Hours: 45	Contact Hours Per Week: 4
Lecture: 4	Tutorial: 0
Practical: 0	Medium of Instruction: English
Date of Revision: 21-12-2021	Skill Focus: Life Skills
Short Name of the Course: DTSH	Course Stream ( <i>Only for Minor Courses</i> ): n/a
Grading Method: Regular	Repeatable: Credit/Audit/Non Repeatable
Course Level: Beginner	

### Course Description

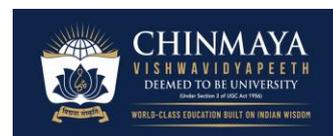
This course is a 'Detailed Textual Study' course, one of the Core courses under the B.A.B.Ed. English Literature programme. It is thus intended to guide students through a close reading and analysis of specific landmark texts from English literature. The specific course detailed here aims to acquaint students closely with *Hamlet*, one of William Shakespeare's most popular plays.

### Course Introduction

William Shakespeare remains the writer whose name is synonymous, even more than four centuries after his death, with English literature. His body of work is more than just a collection of plays, sonnets, and poems; it is the accomplishment of a writer who "breathed upon dead bodies and brought them into life" (R.W. Emerson). *Hamlet* is one of Shakespeare's most acclaimed and widely performed and adapted plays. It is a tragedy that is not only a classic representative of drama in the Elizabethan Age, but also an excellent study of human emotions, follies, and desires. It also showcases Shakespeare at the height of his career as a writer. This course will not only enable students to analyse and critically appreciate the play, but also give them the background to understand and appreciate Shakespeare's literary devices and skill.

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## Course Objective

1. Enable students to understand the general plot and themes of *Hamlet*, and analyse and discuss them in detail.
2. Equip students with the discursive tools to discuss *Hamlet* in the context of the life, times, and other works of Shakespeare.
3. Enable students to appreciate *Hamlet* against the backdrop of the Elizabethan Age and the larger body of English literature.

## Course Outcome

At the end of this course, learners will be able to:

1. Describe the plot progression and themes of the play *Hamlet*.
2. Recognise and critically analyse characters from the play.
3. Recognise and critically analyse key lines and monologues from the play.
4. Critically appreciate and analyse Shakespeare's literary style and use of language in the play.
5. Explain the relative position of *Hamlet* in the context of the Elizabethan age and Shakespeare's other works.
6. Critically appreciate, analyse, and perform adaptations based on the play.

## PO-CO Mapping

PO-CO Mapping Matrix

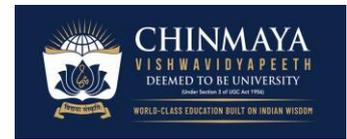
CO/PO Mapping	PO1	PO2	PO3	PO4	PO5	PO6
CO1						
CO2						
CO3						
CO4						
CO5						
CO6						

## Prerequisites and other constraints

Since this course will be taught in English, students taking this course must be comfortable with reading, writing, listening, and speaking in English, that is, they must be able to read and understand papers and critical essays written in English, and be able to discuss and debate the ideas proposed therein. Students must be willing to actively engage in discussing

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their reading and their own analyses in class. There are no other prerequisites.

## Pedagogy

The teaching in this course will be through a combination of lectures and classroom discussions. The instructor will introduce concepts and reading material, drawing attention to various facets of Shakespeare's writing, and highlighting the unique features of the play that make it so successful and celebrated. Students will be expected to read specific sections of the text and make presentations in class, followed by individual or group analysis. There are also aspects of performance in the pedagogy: students will be asked to perform parts of the play to fully understand its nuances.

## Suggested Reading:

### Primary Texts:

1. Shakespeare, W. (2003). *Hamlet, Prince of Denmark [Edwards, P.(ed.)]*. Cambridge University Press.
2. Lamb, C., & Lamb, M. (2007). *Tales from Shakespeare*. Penguin.
3. Bloom, H. (2004). *Bloom's Guides: William Shakespeare's Hamlet*. Chelsea House.

### Recommended Reading:

1. Henderson, D. E. (Ed.). (2008). *A concise companion to Shakespeare on screen (Vol. 20)*. John Wiley & Sons.
2. Wells, S. (Ed.). (1986). *The Cambridge companion to Shakespeare studies*. Cambridge University Press.
3. Dobson, M., Wells, S., Sharpe, W., & Sullivan, E. (Eds.). (2015). *The Oxford Companion to Shakespeare*. Oxford University Press, USA.
4. Jowett, J. (2007). *Shakespeare and Text*. Oxford University Press.
5. Shakespeare, W. (2010). *The Arden Dictionary of Shakespeare Quotations*. A&C Black.

## Evaluation Pattern

Analytical and critical ability, as well as the ability to express opinions clearly and concisely, are extremely important for this course, and hence group discussions and debates constitute a crucial evaluation component here. Individual progress will be measured through assignments, presentations (including performances of scenes from the play), a term paper, and a mid-term examination.

### Evaluation Matrix

	Component Type	Weightage Percentage	Total Marks	Tentative Dates	Course Outcome Mapping
<b>Continuous Internal Assessment (CIA) Components*</b>	Quizzes (2x)	20% Of CIA Marks	20	Week 3, Week 10	1, 2, 3, 5
	Mid-Semester Examination	50% of CIA Marks	50	Week 8	1, 4, 5
	Assignments / Presentations (3x)	30% of CIA Marks	30	Weeks 4, 9, 12	1, 2
	<b>CIA Marks</b>	<b>100 % (To be converted to 30% of course total)</b>	<b>100</b>	---	---
	<b>End-Semester University Examination</b>	<b>100 % (To be converted to 70% of course total)</b>	<b>100</b>	End of Semester	1, 2, 3, 4, 5

\* The assignments involved in CIA will be subject to plagiarism checks. A submission with unexplained similarities exceeding 30% for Undergraduate courses, 20% for Postgraduate courses and 10% for PhD courses will be reverted for resubmission. The final submission is subject to score penalization as defined by the course instructor at the start of the course, with a clear communication of the same to all the registered candidates.

## Module Sessions

### Module 1: Introduction

(10 Hours)

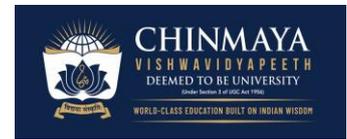
- William Shakespeare's life and works
- Shakespeare's tragedies
- The Globe theatre and the Elizabethan audience

### Reading:

1. Hoenselaars, T. (2012). Shakespeare: colleagues, collaborators, co-authors. *The Cambridge Companion to Shakespeare and Contemporary Dramatists*, 97-119.
2. Wells, S. (2016). *Shakespeare on Page & Stage: Selected Essays*. Oxford University Press, pp. 425-448.
3. Boyce, C. (2007). *Critical companion to William Shakespeare: A Literary Reference*

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*to his life and work (Vol. 1)*. Roundtable. pp. 1-11.

4. Boyce, C. (2007). *Critical companion to William Shakespeare: A Literary Reference to his life and work (Vol. 1)*. Roundtable. pp. 735-738.

**Activities:**

- a) Discussion 1: How would plays have been staged in Shakespeare's times?

**Module 2: *Hamlet*: Background, Characters and Themes**

**(20 Hours)**

- An introduction to *Hamlet*: context, sources and history
- Listing the characters; summary of the plot
- Play reading of Acts I and II
- Interaction between Hamlet and the ghost
- Hamlet's indecision; the tragic hero and hamartia
- Character studies of the principal characters and their relationship to Hamlet
- Major themes of the play
- Analysis of plot devices
- Minor characters and their roles as character foils

**Reading:**

1. Boyce, C. (2007). *Critical companion to William Shakespeare: A Literary Reference to his life and work (Vol. 1)*. Roundtable. pp. 135-155.
2. Cantor, P. A. (2004). *Shakespeare: Hamlet*. Cambridge University Press. pp. 1-19.
3. Cantor, P. A. (2004). *Shakespeare: Hamlet*. Cambridge University Press. pp. 20-52.

**Activities:**

- a) Exercise 1: Being the ghost in 'Hamlet'
- b) Discussion 2: Hamlet's tragic flaws

**Module 3: *Hamlet*: Language and Style**

**(15 Hours)**

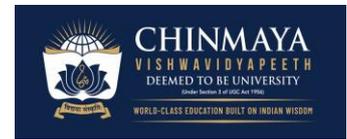
- Play reading of Acts III and IV
- Analysis of events leading to Ophelia's madness and death
- "To be or not to be" and other soliloquies
- Shakespeare's language and literary style
- Literary devices and figures of speech used in *Hamlet*

**Reading:**

1. Cantor, P. A. (2004). *Shakespeare: Hamlet*. Cambridge University Press. pp. 60-76.
2. Magnus, L. (n.d.). *Ophelia in Her Three Guises*. <http://triggs.djvu.org/global-language.com/ENFOLDED/ABOUT/MagnusOphelia.pdf>

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- Pangallo, M. A. (2012). Dramatic Metre. In *The Oxford Handbook of Shakespeare*. Oxford University Press.

**Activities:**

- Exercise 2: Re-writing *Hamlet*
- Discussion 3: Women in Shakespeare's plays

**Module 4: *Hamlet*: Narrative and Adaptations**

**(10 Hours)**

- Play reading of Act V
- Discussing the ending
- The 'play-within-a-play' technique
- Popular and critical response to the play across ages
- Popular adaptations of Hamlet on stage and in other media
- Important quotes and vocabulary from the play

**Reading:**

- Magnus, L. (2012). Shakespeare on Film and Television. In *The Oxford Handbook of Shakespeare*. Oxford University Press.
- Koswar, S. & Mukherjee, S. (2020). The ramification of Shakespeare's Hamlet as Karmayogi: Reflecting the cultural traces of post-colonial Kerala. *Journal of Critical Reviews*, 7, 5. pp. 221-228.
- Fattouh, E. (2020). Hamlet on the Screen. *Scholars International Journal of Linguistics and Literature*, 91-100.
- Keyishian, H. (2000). Shakespeare and movie genre: the case of Hamlet. *The Cambridge Companion to Shakespeare on Film*, 72-84.
- Dobson, M., Wells, S., Sharpe, W., & Sullivan, E. (Eds.). (2015). *The Oxford Companion to Shakespeare*. Oxford University Press, USA. pp.179-183.

**Activities:**

- Exercise 3: Adapting *Hamlet* for a classroom performance
- Discussion 4: Contemporary uses of the "play-within-a-play"

**Module 5: Conclusion**

**(5 Hours)**

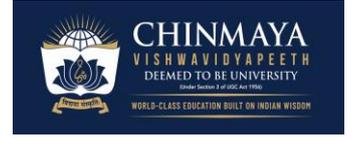
- *Hamlet* in India
- Reviewing the main themes and characters of the play
- Reviewing the literary devices and style of the play

**Reading:**

- Mohanty, S. (2010). *A Classical Indian Interpretation: Hamlet in the light of the*

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*Bhagavad Geeta, Sanskrit Dramaturgy and Poetics*. University of Basel.

2. Mathew, S. & Karthika, S.B. (2018). Indian Hamlet in Action: V. K. Prakash's Karmayogi and Vishal Bharadwaj's Haider. *Research Chronicle*, 131-136.

**Activities:**

Discussion 5: The continuing relevance of *Hamlet*