At the end of Shakespeare’s *The Winter’s Tale*, one of the lords at Leontes’ court describes a new statue of Hermione, Leontes’ wife, as being by “that rare Italian master” Giulio Romano. Critics have puzzled over the allusion, because the play has gone to great lengths to establish Hermione’s chastity and Romano was famous in part for a set of pornographic images (*I Modi*), which depict couples in various outrageous positions for having sex. 400 years later, in his ballet of *The Winter’s Tale* Christopher Wheeldon puts a series of statues on stage which seem to recall the *I Modi* themselves. The sculptures rotate, offering one appearance to Hermione and Polixenes and another to Leontes himself: what appears to be a kneeling man rotates to reveal a man cradling a woman’s naked breast. What appears to be a decorous couple rotates to reveal a man with his hand in a woman’s crotch. How can a study of a 21st-century ballet help shed light on interpretive cruxes in a Jacobean play? What are the specific problems associated with turning a Shakespeare play into a non-verbal medium? Is it possible, for instance, for a ballet to articulate a philosophical issue like the one Benvolio articulates when he tells Romeo that Rosaline’s value is only knowable in comparison with that of others? What does it mean for Lamb to say that Hamlet’s meditations are “reduced to words” for the sake of the reader? In *Shakespeare and His Intertexts* we will explore such questions by looking at sources, adaptations and visual depictions of a few major Shakespeare plays after studying the plays themselves intensively. Key topics will include chastity, pornography, erotic art, homoeroticism, unruly women, female speech and theories of speech, among others. Students with an interest or expertise in ballet or art history are particularly invited to apply, though a background in these areas is in no way a pre-requisite for the course.