

<b>Veranstalterin</b>	<b>Dr. Julia Boll</b>
<b>Thema</b>	<b>Encounters with <i>The Tempest</i></b>
<b>Art der Veranstaltung</b>	<b>Seminar II [ENG-6, ENG-6a, ENG-12, AA7, AA10, LAA9, LAA12, IAA21, IAA23, IAA24, IAA25, AA-MA01, AA-MA02, AA-MA04]</b>
<b>Veranstaltungsnummer</b>	<b>53-546</b>
<b>Zeit</b>	<b>Di 10-12</b>
<b>Raum</b>	<b>Ü35-01016</b>
<b>Beginn</b>	<b>05 April 2022</b>

*The Tempest* (c. 1611), William Shakespeare's fantastic island play, reverberates throughout the history and practice of modern and contemporary theatre. Covering such diverse themes as the quest for power, de/colonialism, revenge and forgiveness, dependency and freedom, science, magic, and the relationship with the other, the play is so versatile and farsighted that it has fascinated theatre makers, writers and artists ever since.

Starting out from the Shakespearian text, we will look at some performances from London's Globe (2013) and the Royal Shakespeare Company (2017), filmic adaptations by Peter Greenaway (*Prospero's Books*, 1991) and Julie Taymor (*The Tempest*, 2010), stage appropriations such as Aimé Césaire's *A Tempest* (1969) and Philip Osment's *This Island's Mine* (1988), as well as works taking the play into other media, further and elsewhere, such as Robert Browning's long poem "Caliban Upon Sebetos" (1864) and H.G. Wells's novella *The Island of Doctor Moreau* (1896), W. H. Auden's dramatic monologues *The Sea and the Mirror* (1944) and Fred Wilcox's science fiction classic *Forbidden Planet* (1956), and Marina Warner's novel *Indigo* (1993).



This is from the production of Shakespeare's *Tempest* at the Globe Theatre in London, 2013 (picture © Marc Brenner 2013).

### Reading List:

Some primary and secondary reading will be made available via OpenOlat. There are many editions of Shakespeare's plays available, and you might have *The Tempest* already. Personally, I am biased towards the annotated, scholarly Arden Shakespeare (3<sup>rd</sup> series) editions and find them to be the best choice, but the RSC Shakespeare editions offer a fine alternative, albeit in modernised spelling. Students are asked to obtain the following:

- Osment, Philip. *This Island's Mine*. 1988. Bloomsbury, 2019 (also available for e-readers).
- Shakespeare, William. *The Tempest*. c. 1610-11. (eds. Vaughan/Vaughan for The Arden Shakespeare 3<sup>rd</sup> series, Bloomsbury 2011; or eds. Rasmussen/Bate, RSC Shakespeare edition, 2008)
- Warner, Marina. *Indigo, or, Mapping the Waters*. Vintage, 1993.
- Wells, H.G. *The Island of Doctor Moreau*. 1896. Any edition (mine is the 2005 Penguin edition, which is also available for e-readers).

Please make sure you have access to/have a chance to view:

- Greenaway, Peter, dir. *Prospero's Books*. Miramax Films, 1991.  
→ available via Amazon Prime (in German only)
- Taymor, Julie, dir. *The Tempest*. Walt Disney Studios, 2010.  
→ available via Amazon Prime (in German only)
- Wilcox, Fred M., dir. *Forbidden Planet*. Metro-Goldwyn-Mayer, 1956.  
→ available via Amazon Prime (here incorrectly dated as 2020)

**Studienleistung:** regular and active participation (also in teamwork), detailed knowledge of assigned texts/material, preparation of discussion questions and discussion leading, preparation of short audio clips.

### Prüfungsleistung:

*Studienleistung* (see above)

+ annotated bibliography on 7 critical texts

+ term paper

**Note:** If you use an e-reader, make sure you know how to navigate quickly and expertly within the text, how to mark passages (and find them again), how to make annotations, and how to quote properly from an eBook. I advise against working on smartphones for scholarly purposes.

**Note:** Registered students who fail to show up for the first session will automatically be set "inactive" on Stine, so that another student may take up their place.